24 July 1982 US $1.95 (by air) 30p ISSN 0028 6362

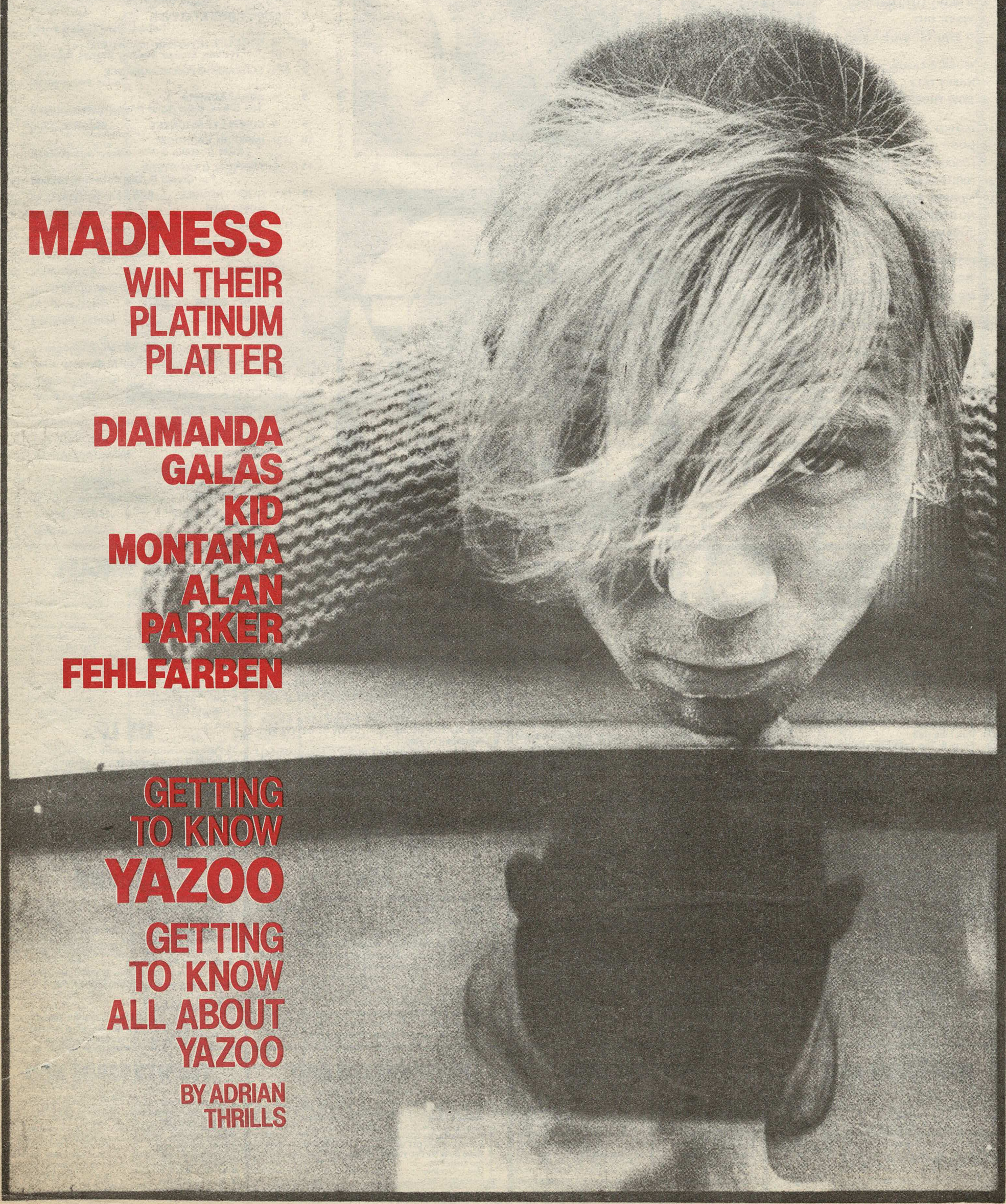
Aus 70c Den Kr 10.75 Fr NF 7.50 Ger Dm 4.50
Malaysia $2.25 Spn 175pts IR 46p (inc. VAT)

NME
NEW MUSICAL EXPRESS

Complete Womadness

SYLVESTER STALLONE
THE NME INTERVIEW

WOMAD FEST
BRILLIANT BUT BUST



MADNESS
WIN THEIR PLATINUM PLATTER

DIAMANDA GALAS
KID MONTANA
ALAN PARKER
FEHLFARBEN

GETTING TO KNOW YAZOO

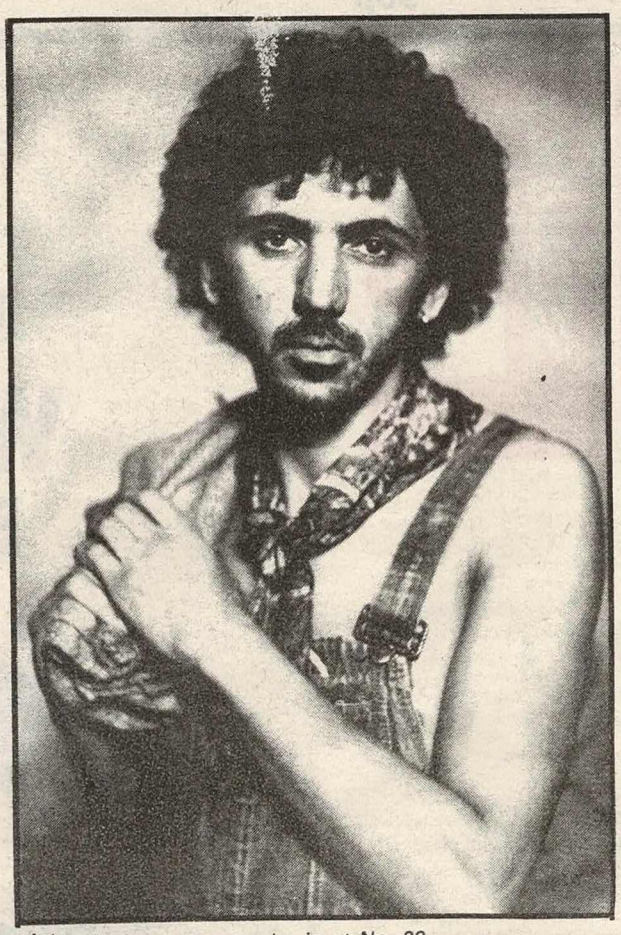
GETTING TO KNOW ALL ABOUT YAZOO

BY ADRIAN THRILLS

Yazoo's Vince Clarke: bristles with determination. Photo: Peter Anderson

UK SINGLES

ONE	Last Week			Weeks in	Highest
	2	**FAME**	**Irene Cara (RSO)**	3	1
2	21	DA DA DA	Trio (Mobile Suit)	2	2
3	1	ABRACADABRA	The Steve Miller Band (Mercury/Phonogram)	5	1
4	17	SHY BOY	Bananarama (London)	3	4
5	6	A NIGHT TO REMEMBER	Shalamar (Solar)	4	5
6	3	INSIDE OUT	Odyssey (RCA)	5	2
7	18	IT STARTED WITH A KISS	Hot Chocolate (RAK)	2	7
8	5	MUSIC & LIGHT	Imagination (R&M)	4	4
9	4	HAPPY TALK	Captain Sensible (A&M)	4	1
10	8	NOW THOSE DAYS ARE GONE	Bucks Fizz (RCA)	4	8
11	12	IKO IKO	Natasha (Towerbell)	5	11
12	(—)	DON'T GO	Yazoo (Mute)	1	12
13	(—)	I SECOND THAT EMOTION	Japan (Hansa)	1	13
14	27	NIGHT TRAIN	Visage (Polydor)	2	14
15	16	MURPHY'S LAW	Cherie (Polydor)	4	15
16	9	NO REGRETS	Midge Ure (Chrysalis)	5	9
17	7	JUST WHO IS THE 5 O'CLOCK HERO	Jam (Polydor)	4	7
18	22	FREE BIRD	Lynyrd Skynyrd (MCA)	4	18
19	(—)	THE ONLY WAY OUT	Cliff Richard (EMI)	1	19
20	24	ME & MY GIRL (NIGHT CLUBBING)	David Essex (Mercury/Phonogram)	2	20
21	13	FOR THOSE ABOUT TO ROCK	AC/DC (Atlantic)	3	13
22	14	LAS PALABRAS DE AMOUR	Queen (EMI)	5	14
23	(—)	DRIVING IN MY CAR	Madness (Stiff)	1	23
24	25	HEART (STOP BEATING IN TIME)	Leo Sayer (Chrysalis)	4	24
25	15	WORK THAT BODY	Diana Ross (Capitol)	7	7
26	11	BEATLES MOVIE MEDLEY	The Beatles (Parlophone)	7	10
27	30	VIDEOTHEQUE	Dollar (WEA)	3	27
28	23	HUNGRY LIKE THE WOLF	Duran Duran (EMI)	10	4
29	(—)	COME ON EILEEN	Dexy's Midnight Runners (Mercury/Phonogram)	1	29
30	26	TAKE IT AWAY	Paul McCartney (Parlophone)	2	26



Dexys' Kevin Rowland pic: Anton Corbijn

A band of gypsies wander in at No. 29

NEW MUSICAL EXPRESS HOT PARADE

UK LONG PLAYERS

ONE	Last Week			Weeks in	Highest
	2	**LEXICON OF LOVE**	**ABC (Neutron)**	4	1
2	(3)	FAME	Original Soundtrack/Various (RSO)	2	2
3	2	AVALON	Roxy Music (EG/Polydor)	8	1
4	(15)	LOVE & DANCE	League Unlimited Orchestra (Virgin)	2	4
5	(10)	PICTURES AT ELEVEN	Robert Plant (Swan Song)	2	5
6	6	STILL LIFE (American Concert '81)	Rolling Stones (Rolling Stones Records)	7	2
7	(—)	SCREAMING FOR VENGEANCE	Judas Priest (CBS)	1	7
8	4	ABRACADABRA	The Steve Miller Band (Mercury/Phonogram)	5	4
9	6	COMPLETE MADNESS	Madness (Stiff)	13	1
10	(13)	IMPERIAL BEDROOM	Elvis Costello & The Attractions (F-Beat)	2	10
11	5	TROPICAL GANGSTERS	Kid Creole & The Coconuts (Island)	8	5
12	(—)	GOOD TROUBLE	REO Speedwagon (Epic)	1	12
13	19	OVERLOAD	Various (Ronco)	3	13
14	(12)	MIRAGE	Fleetwood Mac (Warner Bros)	2	12
15	(—)	THE CONCERT IN CENTRAL PARK	Simon & Garfunkel (CBS)	5	17
16	18	ASIA	Asia (Geffen)	10	13
17	8	RIO	Duran Duran (EMI)	9	2
18	(—)	HAPPY BIRDS	Odyssey (RCA)	1	18
19	22	NIGHT BIRDS	Shakatak (Polydor)	10	6
20	11	NON-STOP EXOTIC DANCE	Soft Cell (Some Bizzare/Phonogram)	4	4
21	17	TUG OF WAR	Paul McCartney (EMI)	12	1
22	25	FRIENDS	Shalamar (Solar)	2	22
23	20	HOT SPACE	Queen (EMI)	10	2
24	16	THREE SIDES LIVE	Genesis (Charisma/Phonogram)	6	3
24	9	TURBO TRAX	Various (K-Tel)	5	9
26	24	PELICAN WEST	Haircut 100 (Arista)	20	1
27	21	CHARIOTS OF FIRE (Soundtrack)	Vangelis (Polydor)	29	6
28	(—)	LOVE SONGS	Barbra Streisand (CBS)	23	1
29	14	THE CHANGELING	Toyah (Safari)	5	6
30	23	FABRIQUE	Fashion (Arista)	3	10

INDEPENDENT SINGLES

1	(6)	**Don't Go**	Yazoo (Mute)
2	(2)	**The Big Bean**	Pigbag (Y)
3	(3)	**17 Years Of Hell**	Partizans (No Future)
4	(1)	**Woman**	Anti Nowhere League (WXYZ)
5	(8)	**Night And Day**	Everything But The Girl (Cherry Red)
6	(18)	**Bela Lugosi's Dead**	Bauhaus (Small Wonder)
7	(7)	**Waiting For The Blackout**	Damned (Big Beat)
8	(4)	**Temptation**	New Order (Factory)
9	(—)	**Run Like Hell**	Peter & The Test Tube Babies (No Future)
10	(5)	**The House That Jack Built**	Conflict (Crass)
11	(—)	**Past Meets Present/Midnight Slows**	Weekend (Rough Trade)
12	(10)	**Running Away/Time**	Paul Haig (Twilight)
13	(19)	**Xo Yo**	Passage (Cherry Red)
14	(12)	**Sick Boy**	GBH (Clay)
15	(16)	**Take No Prisoners**	Red Alert (No Future)
16	(25)	**Wild Sun**	999 (Albion)
17	(27)	**Viva La Revolution**	Addicts (Fall Out)
18	(—)	**Rub Me Out**	Cravats (Crass)
19	(9)	**Farce**	Rudimentary Peni (Crass)
20	(17)	**Go To Hell**	Threat (Rondolet)
21	(—)	**Who's In Control**	Lunatic Fringe (Resurrection)
22	(24)	**IEYA**	Toyah (Safari)
23	(15)	**Tearing Up The Plans**	23 Skidoo (Fetish)
24	(—)	**Open Your Eyes**	Lords Of The New Church (Illegal)
25	(—)	**I Think I Need Help 12"**	Farmers Boys (Waap)
26	(20)	**View From Her Room**	Weekend (Rough Trade)
27	(—)	**Some Velvet Morning**	Lydia Lunch & Rowland S. Howard (4AD)
28	(21)	**El Salvador**	Insane (No Future)
29	(—)	**Love At First Sight**	The Gist (Rough Trade)
30	(22)	**Faithless**	Scritti Politti (Rough Trade)

INDEPENDENT LONG PLAYERS

1	(1)	**2 × 45**	Cabaret Voltaire (Rough Trade)
2	(3)	**We Are The League**	A.N. League (WXYZ)
3	(4)	**He Who Dares — Live**	Theatre Of Hate (SSSS)
4	(2)	**Troops Of Tomorrow**	Exploited (Secret)
5	(6)	**Degenerates**	Passage (Cherry Red)
6	(7)	**Thermo Nuclear Sweat**	Defunkt (Hannibal)
7	(5)	**The Changeling**	Toyah (Safari)
8	(8)	**Greatest Hits**	Blue Orchids (Rough Trade)
9	(12)	**Riotous Assembly**	Various (Riot City)
10	(9)	**Wargasm**	Various Artists (Pax)
11	(—)	**Junkyard**	Birthday Party (4AD)
12	(10)	**Caution In The Wind**	Anti Pasti (Rondelet)
13	(13)	**4th Drawer Down**	Associates (Situation 2)
14	(17)	**Movement**	New Order (Factory)
15	(19)	**Dr Heckle And Mr Jive**	Pigbag (Y)
16	(24)	**Lords Of The New Church**	Lords Of The New Church (Illegal)
17	(23)	**Punk'n'Disorderly**	Various (Abstract)
18	(14)	**In The Flat Field**	Bauhaus (4AD)
19	(16)	**Change Of Heart**	Positive Noise (Statik)
20	(15)	**Hear Nothing, See Nothing**	Discharge (Clay)
21	(28)	**Those French Girls**	Those French Girls (Safari)
22	(27)	**Garlands**	The Cocteau Twins (4AD)
23	(25)	**Send Me A Lullaby**	Go-Betweens (Rough Trade)
24	(18)	**The Good, The Bad And The 4-Skins**	4 Skins (Secret)
25	(—)	**Tench**	Shriekback (Y)
26	(11)	**Scientist Wins The World Cup**	Scientist (Greensleeves)
27	(—)	**1313**	Lydia Lunch (Situation 2)
28	(26)	**Speak And Spell**	Depeche Mode (Mute)
29	(—)	**Still**	Joy Division (Factory)
30	(—)	**Children Of Rarn**	Marc Bolan (Rarn)

Compiled by NME from a nationwide survey of independent record shops.

REGGAE SINGLES

1 **In The Army** Peter Metro & Zu Zu (Dynamite)
2 **I'm Getting Divorced (12")** Yellowman (Jah Guidance)
3 **Cuss Cuss (10")** Lloyd Robinson (Tads)
4 **Assassinator** Eek A Mouse (56 Hope Road)
5 **Don't Be Surprised** Jr. Byles (Morwells)
6 **Nah Leave Mi Chahua** Charlie Chaplin (Love)
7 **Tell It To The Nation** Ranking Devon (Afro Eagle)
8 **Nue Up The Scene** Leroy Smart (W.W.)
9 **Jamaican Music** Johnny Claphe (Music Works)
10 **Declaration Of Rights** Abyssinians (Clinch)
11 **Africa Is Calling** Morwells (Tr Int)
12 **Pretty Little Girl** Linval Thompson (Gorgon)
13 **Baby Come Rock Me** Wailing Souls (Volcano)
14 **Wine Up Your Hip** Eek A Mouse (Thompson Sound)
15 **Love At First Sight** Trevor & Joy (Channel One)

LPs

1 **Operation Eradication** Yellowman (Pama)
2 **Not Satisfied** Aswad (CBS)
3 **Morning Glory** Locksley Castell (Negus Roots)
4 **Ride With Rasses** Royal Rasses (God Sent)
5 **Skidip** Eek A Mouse (Greensleeves)
6 **Love Has Found Its Way** Dennis Brown (A&M)
7 **Big Ship** Freddie McGregor (Greensleeves)
8 **At The Control** King Tubby (Tads)
9 **Dance Hall Style** Horace Andy (Bullwackies)
10 **C&W Dub** Jr Dan (Clappers)

Daddy Kool, 94 Dean Street, London W1

US SINGLES

1 **Don't You Want Me** The Human League (A & M/Virgin)
2 **Rosanna** Toto (CBS)
3 **Hurts So Good** John Cougar (Riva)
4 **Eye Of The Tiger** Survivor (Epic)
5 **Let It Whip** Dazz Band (Motown)
6 **Hold Me** Fleetwood Mac (Warner Bros)
7 **Love's Been A Little Bit Hard On Me** Juice Newton (Capitol)
8 **Tainted Love** Soft Cell (Warner Bros)
9 **Only The Lonely** The Motels (Capitol)
10 **Caught Up In You** 38 Special (A & M)

US LPs

1 **Asia** Asia (Geffen/Warner Bros)
2 **Willie Nelson** Always On My Mind (Columbia)
3 **Dare** The Human League (A & M/Virgin)
4 **Toto IV** Toto (Columbia)
5 **Still Life** The Rolling Stones (Rolling Stones Records)
6 **American Fool** John Cougar (Riva/Mercury)
7 **Eye Of The Tiger** Survivor (Epic)
8 **Get Lucky** Loverboy (Columbia)
9 **Tug Of War** Paul McCartney (Columbia)
10 **Special Forces** 38 Special (A & M)

CANADA

1 **Rosanna** Toto (CBS)
2 **Hurts So Good** John Cougar (Riva)
3 **Body Language** Queen (Elektra)
4 **Abracadabra** Steve Miller Band (Capitol)
5 **Heat Of The Moment** Asia (Geffen)
6 **Who Can it Be Now** Men At Work (CBS)
7 **Crimson And Clover** Joan Jett & The Blackhearts (Boardwalk)
8 **Love's Been A Little Bit Hard On Me** Juice Newton (Capitol)
9 **Ebony And Ivory** Paul McCartney & Stevie Wonder (CBS)
10 **I've Never Been To Me** Charlene (Motown)

Courtesy Canadian Broadcasting Corps/Billboard

FIVE YEARS AGO

1 **I Feel Love** Donna Summer (GTO)
2 **Ma Baker** Boney M (Atlantic)
3 **So You Win Again** Hot Chocolate (Rak)
4 **Fanfare For The Common Man** Emerson, Lake and Palmer (Atlantic)
5 **Angelo** Brotherhood Of Man (Pye)
6 **Pretty Vacant** Sex Pistols (Virgin)
7 **Oh Lori** Alessi (A&M)
8 **Baby Don't Change Your Mind** Gladys Knight & The Pips (Buddah)
9 **Slow Down** John Miles (Decca)
10 **Peaches** The Stranglers (United Artists)

TEN YEARS AGO

1 **Puppy Love** Donny Osmond (MGM)
2 **Rock And Roll Parts 1 & 2** Gary Glitter (Bell)
3 **Sylvia's Mother** Dr. Hook & The Medicine Show (CBS)
4 **Breaking Up Is Hard To Do** Partridge Family (Bell)
5 **I Can See Clearly** Johnny Nash (CBS)
6 **Circles** New Seekers (Polydor)
7 **Seaside Shuffle** Terry Dactyl & The Dinosaurs (UK)
8 **School's Out** Alice Cooper (Warner Brothers)
9 **Join Together** The Who (Track)
10 **Starman** David Bowie (RCA)

FIFTEEN YEARS AGO

1 **All You Need Is Love** Beatles (Parlophone)
2 **San Francisco** Scott McKenzie (CBS)
3 **It Must Be Him** Vikki Carr (Liberty)
4 **Alternative Title** Monkees (RCA)
5 **She'd Rather Be With Me** Turtles (London)
6 **A Whiter Shade Of Pale** Procol Harum (Deram)
7 **There Goes My Everything** Englebert Humperdinck (Decca)
8 **See Emily Play** Pink Floyd (Columbia)
9 **Up-Up And Away** Johnny Mann Singers (Liberty)
10 **Death Of A Clown** Dave Davies (Pye)

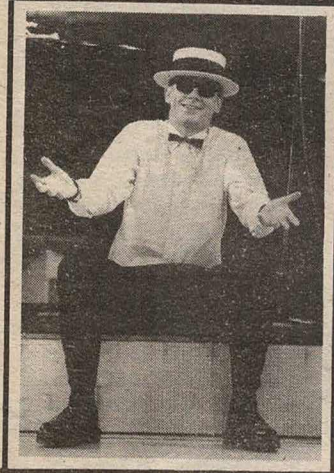
TWENTY YEARS AGO

1 **I Remember You** Frank Ifield (Columbia)
2 **I Can't Stop Loving You** Ray Charles (HMV)
3 **Speedy Gonzales** Pat Boone (London)
4 **Picture Of You** Joe Brown (Piccadilly)
5 **Come Outside** Mike Sarne (Parlophone)
6 **Don't Ever Change** Crickets (Liberty)
7 **Here Comes That Feeling** Brenda Lee (Brunswick)
8 **English Country Garden** Jimmy Rodgers (Columbia)
9 **Our Favourite Melodies** Craig Douglas (Columbia)
10 **Good Luck Charm** Elvis Presley (RCA)

NME NEW MUSICAL EXPRESS

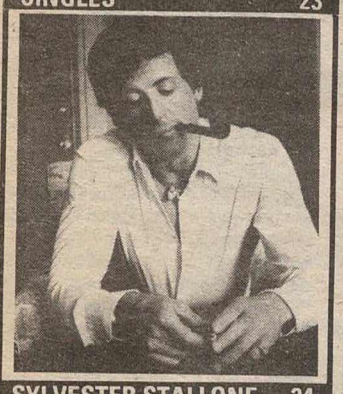
INSIDE INFORMATION

DIAMANDA GALAS 5
STING'S DIARY 4
MADNESS PORTRAIT 6



WIN MADNESS! 8
SOWETO POP 10
FEHLFARBEN 11
YAZOO 12
KID MONTANA 14

SILVER SCREEN 15
WOMAD 18
SINGLES 23



SYLVESTER STALLONE 24
LPs 27
TOUR NEWS 31
RECORD NEWS 32
GIG GUIDE 35
PLUTONIUM BLONDES 36
LIVE! 39
FASHIONABLE SYNTHS 45
GASBAG 46
T-ZERS 47

Subs play Poland

THE UK SUBS were this week poised to become the first Western band to perform in Poland since the suppression of Solidarity and the imposition of martial law. They flew out to Warsaw at the weekend, and were scheduled to open a ten-date tour of that country last night (Wednesday).

And in a surprise relaxation of controls, the Subs were due to be supported by Brygada Kryzys — who, until now, had been banned from performing live in their native land because they played some benefits for Solidarity last year. Completing the package was another leading Polish band, Republika.

The Subs have a staunch following in Poland, and have received considerable fan mail from there — which is why they decided to apply for permission to perform, although they were dubious that the authorities would permit it. But much to their amazement, the Polish Government issued visas and work permits within two weeks.

The Subs' schedule includes a headlining appearance in a new-wave festival outside Gdansk, the birthplace of Solidarity. And it's particularly surprising that Brygada Kryzys are being allowed to perform there, as they had earlier been told that they could never again work together under that group name.

Bauhaus' Scottish assault

BAUHAUS are the first star act confirmed for this year's Edinburgh Rock Festival, which coincides with the city's annual International Festival — and they open the festivities when they headline at Edinburgh Coasters on Thursday, August 16.

A spokesman for Regular Music, who are organising the event, said there will be eight or ten similar gigs at various venues during the festival period — they will include Simple Minds, and full details are promised for next week.

On their way to Edinburgh, Bauhaus play Derby Assembly Rooms on August 14 and Glasgow Tiffany's (15). On all three dates they'll be previewing material from their third album, which they're recording for autumn release — and a more extensive tour can be expected when the LP is released.

Bath fest goes bust

DETAILS are emerging of the misfortunes that befell the WOMAD festival at the Royal Bath and West Showground last weekend.

A statement released after a meeting on Monday said the directors had "resolved to liquidate the company due to its inability to pay its debts and a liquidator is being appointed". The festival was organised by the *Bristol Recorder* cassette magazine and rock star Peter Gabriel, who had put up much of the money.

After two years of careful and dedicated planning, events beyond their control were outlined by WOMAD directors as the major factors behind the festival's failure.

Heavy thunderstorms the previous week turned much of the site into a quagmire and stage construction was delayed to the point where most artists appeared later than billed.

The national rail strike prevented many would-be festival-goers getting to the site, and may yet contribute to the closure of the local line to Castle Cary, five miles away.

Attendance figures are yet to be released, but are expected to be below 10,000.

Clash add

THE CLASH have added an extra date at Brixton's Fair Deal on Friday, July 30 due to public demand. The support act has yet to be confirmed, but the band promise a Casbah Club extravaganza.

New Feelgoods L-R: Pat McMullan, Lee Brilleaux, Johnny Guitar, Buzz Barwell.

Figure quits Feelgoods — rock mourns

DR FEELGOOD have undergone a significant line-up change involving half their personnel.

The Big Figure and Sparko have left the band for personal reasons, though we're assured that the split was amicable in both cases. And the new rhythm section comprises drummer Buzz Barwell, who has previously played with Lew Lewis, Wilko Johnson and Wreckless Eric, among others; and bassist Pat McMullan, formerly with The Count Bishops and and old sparring partner of Johnny Guitar, who himself joined the Feelgoods last year. The new-look band are currently involved in a seven-week bash around Spain, and won't be seen in Britain before headlining a major tour in October and November. A new album will be released to coincide with the outing, and will be the last to feature the two departing members.

ICA mooches

LONDON's ICA Theatre in The Mall is presenting another of its specialised seasons, this time a string of seven nights under the banner of "The Joy Of Mooching". Again sponsored by Capital Radio, it's been organised by ex-Mooch Club entrepreneur Kevin Molony and designer Steve Smith, with a view to showcasing the wide range of new music currently being revealed by the one-night club scene. The full line-up is:

Ex-Albertos man **C.P. Lee** with his one-man show *M'Lords And Ladies Lord Buckley*, ex-Pigbag member Roger Freeman's new group **Drinskville Quartet, Scream & Dance** and **Peking Opera** (August 6); **Animal Nightlife, The Three Courgettes** and **Luke Lanelli** (7); **Weekend, The Flying Pickets** and **The French Impressionists** (10); **Dudu Pukwana's Zila**, Certain Ratio offshoot **Swamp Children** and **The Republic** (11); British debut of Belgian funk band **Allez Allez, Hermine** and the **Afro Toshiba** big band (12); **Animal Magic, The Kray Brothers** and six-piece Afro-jazz outfit **Da Gamba** (13); and **Eric Random &The Bedlamites, Biting Tongues** and **Household Name** (14).

Throughout August, the ICA will also be presenting Tuesday night screenings of rock videos — which range from King Crimson to Kid Creole and a Grace Jones spectacular. Admission prices are £3 (mooching gigs) and £1.25 (rock videos), plus a 40p day pass for non-members. Enquiries to the box-office at 01-930 3647.

Joe for Leeds

THE JOE JACKSON Band have been added ws a last-minute attraction to The Rolling Stones' final gig of their current tour — at Leeds Roundhay Park this Sunday (25) for which The J. Geils Band are already set. And it's understood that the venue, on which an 80,000 crowd limit has been imposed, is now sold out.

This now becomes the opening date of Jackson's UK tour, to which another late show has just been added, at Nottingham Rock City next Wednesday (28). And to coincide with the outing, A&M rush release his new single 'Breaking Us In Two' this week.

● Another upcoming event in Leeds, currently in preparation, is a three-day festival at the Queens Hall over the weekend of September 24-26. This will follow the lines of last year's "Daze Of Future Past" event at the same venue — which featured Echo & The Bunnymen, Theatre Of Hate, Classix Nouveaux, Gang Of Four, The Professionals and The Cramps, among others. Promoter John Curd claims that the 1982 re-titled festival will have an even stronger line-up, featuring "the biggest names in the new romantic idiom".

Playtime

CAN YOU input a clean output, trigger it from the sequencer, gate it through using a filter to shape — *and* be rich and famous? Mulligan of Fashion tells all in *Workers' Playtime* on page 45.

Rust-proof.

The trouble with most Metal tapes is that although they sound brilliant they tend to oxidise. (That's rust to you). Which is why on Maxell MX Metal tape all the metal particles are specially coated to stop them oxidising. So they carry on sounding brilliant, not rusty.

maxell

Break the sound barrier.

Maxell (UK) Ltd., 1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01-423 0688.

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1

SHORT SHARP SHOTS

In dry Doc

□ **Nightdoctor** — the ten-piece reggae band, best known for their recordings on **Brad Special's** Race Records label and their support role on **UB40** tours — have broken up. They say the decision has been forced on them by their failure to achieve any real commercial success, and the reluctance of the major labels to become involved with reggae. Their inability to secure a lasting record deal, coupled with the logistics of touring ten musicians without financial support, made their existence impracticable.

As an epitaph, they leave two live cassettes — 'Nightdoctor Live 1980–82, Volumes 1 and 2', which trace their career from the early days with **Vin Gordon** leading the band, to the final gigs with **Iauwata**. These are obtainable through Rough Trade, or by post at £3.50 each (including p&p) from Nightdoctor Tapes, 457 Latimer Road, London W.10. Nightdoctor say they would like, through *NME*, to thank the public for all the support they have received over the past three years.

□ More mole news: BBC's *QED Guide To Armageddon*, featuring ex-**TV Smith Explorer Eric Russell** spending two weeks in a fall-out shelter, has been rescheduled for next Monday and Friday showings respectively. Originally programmed to run during the Falklands crisis, it was postponed so as not to upset sensitive viewers.

□ Remaining **Pretenders Chrissie Hynde** and drummer **Martin Chambers** are presently recording a new single 'Back On The Chaingang', their first since the death of **James Honeyman-Scott** and the departure of **Pete Farndon.** Bassist **Tony Butler** and ex-**Rockpile** guitarist **Billy Bremner** dep for the departed and **Chris Thomas** is producing. They point out this is not a permanent line-up.

MY BREADLINE HELL

The stars' sob stories are always in the NME!

Pop idol Sting tells of nude modelling and blocked sinks as a High Court judge chokes back the tears

"Fish fingers yet again. Cat's got diarrhoea. I'm sending out an SOS!"
— Sting's diary, August 4, 1975

STING IN COURT . . . the reclusive Raj of Pop won't appear in public without his make-up and ruby-studded turban.

GLOBAL GO-GETTER, international chart-topper, and sex throb to millions, Sting, of top pop group The Police, wept openly in court yesterday, as he described the years of pain and poverty which gave birth to his career as the Crown Prince of Carnal Pop.

Sting, ex-teeny girl sex-education schoolteacher, had to clamber up a few rungs to get where he is today. On the tightrope to recognition, the roof wasn't always lit by lucky stars — it was often where he kipped!

Sting is sueing his former publishing company Virgin Music over the rights to hit songs worth millions, claiming they did "nothing" and took advantage of his penniless, lawyerless position.

By NME Reporter

Cats

Sting, then just Ordinary Gordon Sumner, read aloud extracts from a diary kept in those early stony broke days. One entry — before the germ of an idea that was The Police had even gone 'on the road', never mind the bottle of peroxide — read:

"Feb 17. Tuesday. Frances (wife / sexy brunette TV temptress) got the cats neutered today. Did the pools, watched Crown Court, then went down the Crow and Cock for a few jars wi' lads. Jack Heathclough says I should call meself after me favourite brew, but I told the stupid auld sod that ***Stingo*** *wouldne look good at all on cover of* ***Rolling Stone . . .***"

Spangles

Sting never retained that surplus "o" — he had that pop Sixth Sense even then. But success was slow in coming.

Sting's baby blue eyes clouded visibly as he read again from the diary, a few months on, still mired in the soul-destroying mire of unemployment, having to support a wife and child, and being denied the certain acclaim he knew was his for the taking:

"April 11. Tuesday. Had to unblock bloody sink after dying me hair the wrong shade again (aubergine really isn't me). Right mess that were. One day I'll pay people to unblock sinks! Still, put me Social on a cert at Newmarket — Copeland's Ploy in the 3.15 — and made enough to last me months. Spangles for the kiddie and a night down club for Fran, to hell what she thinks of their scampi on a tray. Legless again. Better go and take Newcastle empties back to offie — you can get ten pence in (crossed out) on a bottle . . ."

Sweeney

At one point it was all too much for Sting's wife Frances Tomelty, who wept in the public gallery during this entry:

"February 20. Tuesday. Lots of slush out. Couldn't even be bothered to go to newsagents. Fran at mother's. Fish fingers. Sweeney — good one, Jack got his end away."

Gigolo

But there were, apparently, lighter moments. Sting continued, in slightly less grave tones:

"May 10. Tuesday. Smethick and Heathclough ribbin' me again about me barnet. Smethy: 'You'll see me walkin' on the moon before you'd catch me wi' a lassie's head a hair like that, Gordon son!' Might have given me an idea for a song though. ***Giant streaks are what you get . . .*** *da da . . . .* ***Bleaching out your hair.*** *No — (rest deleted).*"

But things soon turned back to their grimmest:

"May 11. Tuesday. Fran says she thinks I'm going bonkers, writing songs about bottles of peroxide. Also says look like some 'ruddy gigolo' in current colour ('Dark Peach'). And why don't I take the bloody part-time post the school's offered me? I won't bloody pose nude for any bugger."

Bryan Ferry

Sting, now pale and drawn, finished with a long extract from the summer of 1976. Riches and fame were soon to be within his grasp, but he was still a lad in love with the simple pleasures of life on the afternoon of June 17:

"Tuesday. 20p bus ride to Washington. Guided tours roon BF's (Bryan Ferry, another expatriate Geordie) old cottage £3 bloody 50, though. Someday! Bought a few bottles of ale and wandered around a bit on me own. At least that's what I'll be telling Fran. (Idea for great new song called, probably, 'Roxanne'). Usual nagging when I got back late and legless (again). APPARENTLY I was supposed to help her with a new script. Pinter. Said I thought that was some kind of American car made by Ford. She wasn't amused.

Sweat

Sting was most recently in the news as author of an award-winning jingle for a TV ad.

ONE EVENING, pondering simplistically on the entirety of the music world, I came to the conclusion that all of it could be broken down into two basic schools: Hot, and Cold.

When someone asks "What's hot in music right now?" I have to tell them, nothing. We're in a Cool period. Have been for some time. All that funk and rapping and mutant disco and electrotechno pop *suggest* sweat, but they're all highly self-conscious and carefully structured. They might make you dance, but they'd never make you cry. Even the revered New Order — transcendent, morbid, desultory — are ultimately post-modern, complacent, distanced. They think too much.

Diamanda Galas, however, is not Cool. This Greek-born San Diegan new music 'singer' melted down her audience of structuralist post-mods, downtown intellects and teenies at New York's Danceteria last month, after bombarding them with her instinctual marriage of heaven and hell — a spectrum of gut noises ripped seemingly from psychosis.

She moves freely back and forth from shrieks to groans to sputters, using four mikes, and sometimes hitting two notes at once. Screaming does not describe what she does. "I take a scream," she told me, proudly, "and multiply it by a hundred." You might call it white noise for voice. Galas modifies that: "White and pink noise."

She's surprised that her wild record on Y, 'The Litanies Of Satan' (including a piece titled 'Wild Women With Steak Knives') has sold so well, particularly in Britain. She considers it "the most non-commercial record of the year". But it's more than novelty that gets people to listen to 40 minutes of high-pitched torpor-on-vinyl. It's catharsis.

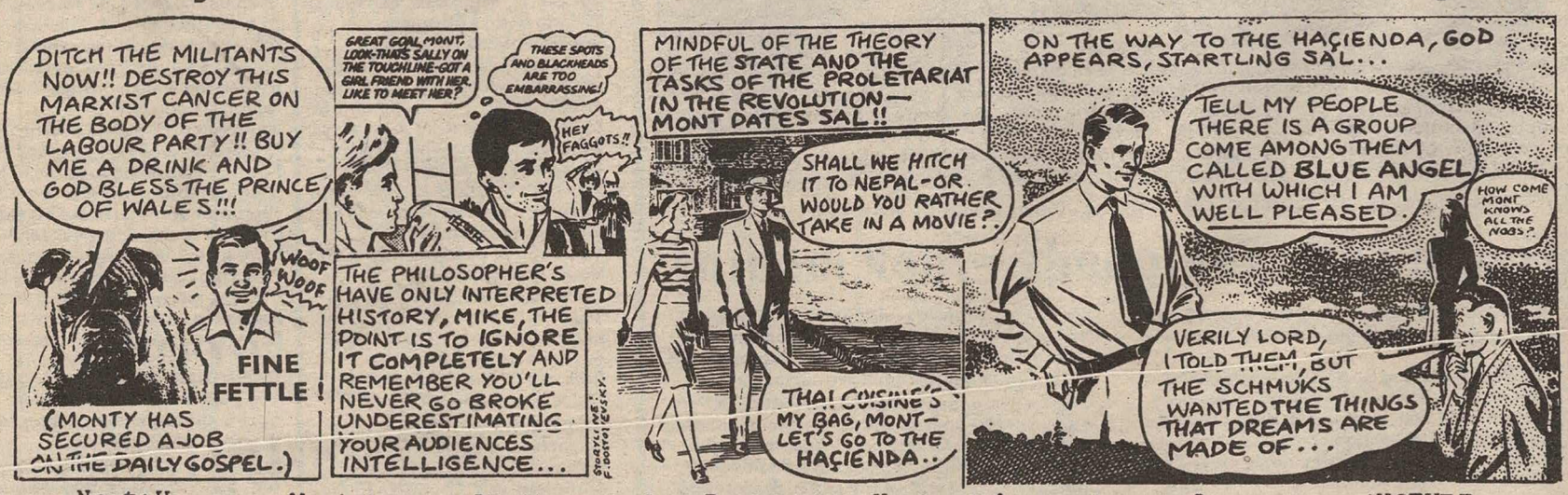
Galas completely rejects constant comparisons to rock shriekers such as Yoko Ono and Nina Hagen. "I guess I better come up with a name for what I do soon," she concedes, "because a man on the TV news in New York called me the next punk singer. Maybe because my record's on a British label. But that's as bad as being called 'a performance artist.' I'm so far from punk. I *do* have a hardcore attitude, it's true. I call shit *shit*. But I'm *not* tough — or not completely. To focus on the 'tough' or 'violent' aspect to the exclusion of vulnerability would just be ... fashionable."

Galas, highly opinionated, often highly caffeinated, talks nearly as fast as she 'sings', and attempted to give me her entire theory of performance music, psychology, love, and everything else I haven't mentioned in about three hours on a rainy Saturday, shortly after her first New York club appearance. This is the centre of all the fire she generates as a performer — she *is* the performance. Although constantly denouncing opera (perhaps her name perpetuates the association), she qualifies as Diva purely by temperament.

"I approach the voice like an actor — my whole being goes into it. It becomes an instrument of catharsis. The work is really ecstatic, or what I call 'wilful schizophrenia' — and is an extension of some research I did in biochemistry. The sound I attempt is the biological configuration of the soul.

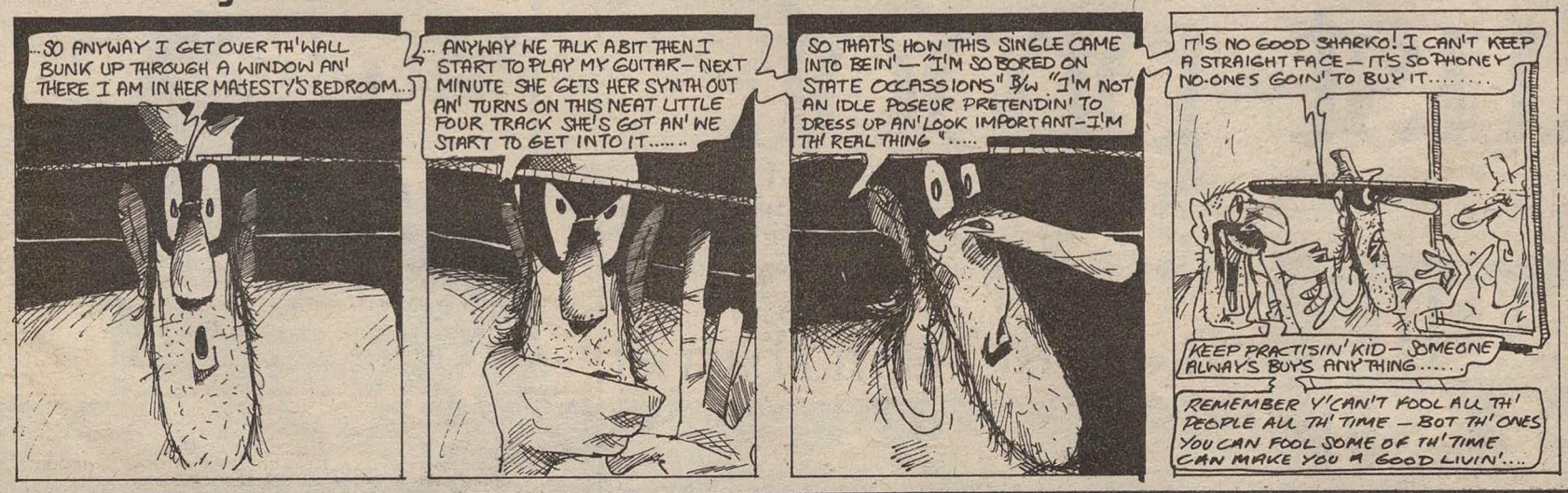
"I was strongly influenced by

not only rock and roll — lowry


DITCH THE MILITANTS NOW!! DESTROY THIS MARXIST CANCER ON THE BODY OF THE LABOUR PARTY!! BUY ME A DRINK AND GOD BLESS THE PRINCE OF WALES!!!
WOOF WOOF
FINE FETTLE!
(MONTY HAS SECURED A JOB ON THE DAILY GOSPEL.)
GREAT GOAL MONT, LOOK-THAT'S SALLY ON THE TOUCHLINE-GOT A GIRL FRIEND WITH HER. LIKE TO MEET HER?
THESE SPOTS AND BLACKHEADS ARE TOO EMBARRASSING!
HEY FAGGOTS!!
THE PHILOSOPHER'S HAVE ONLY INTERPRETED HISTORY, MIKE, THE POINT IS TO IGNORE IT COMPLETELY AND REMEMBER YOU'LL NEVER GO BROKE UNDERESTIMATING YOUR AUDIENCES INTELLIGENCE...
MINDFUL OF THE THEORY OF THE STATE AND THE TASKS OF THE PROLETARIAT IN THE REVOLUTION— MONT DATES SAL!!
SHALL WE HITCH IT TO NEPAL-OR WOULD YOU RATHER TAKE IN A MOVIE?.
THAI CUISINE'S MY BAG, MONT— LET'S GO TO THE HAÇIENDA..
ON THE WAY TO THE HAÇIENDA, GOD APPEARS, STARTLING SAL...
TELL MY PEOPLE THERE IS A GROUP COME AMONG THEM CALLED BLUE ANGEL WITH WHICH I AM WELL PLEASED.
HOW COME MONT KNOWS ALL THE NOBS?
VERILY LORD, I TOLD THEM, BUT THE SCHMUKS WANTED THE THINGS THAT DREAMS ARE MADE OF...

Next: How come Mont knows all the nobs? - Inside the Hacienda! - and we welcome home ANOTHER boatload of tired and emotional journalists from the Falklands.

the lone groover — benyon


...SO ANYWAY I GET OVER TH' WALL BUNK UP THROUGH A WINDOW AN' THERE I AM IN HER MAJESTY'S BEDROOM...
... ANYWAY WE TALK A BIT THEN I START TO PLAY MY GUITAR— NEXT MINUTE SHE GETS HER SYNTH OUT AN' TURNS ON THIS NEAT LITTLE FOUR TRACK SHE'S GOT AN' WE START TO GET INTO IT.....
SO THAT'S HOW THIS SINGLE CAME INTO BEIN'— "I'M SO BORED ON STATE OCCASSIONS" B/W "I'M NOT AN IDLE POSEUR PRETENDIN' TO DRESS UP AN' LOOK IMPORTANT— I'M TH' REAL THING".....
IT'S NO GOOD SHARKO! I CAN'T KEEP A STRAIGHT FACE— IT'S SO PHONEY NO-ONES GOIN' TO BUY IT.....
KEEP PRACTISIN' KID— SOMEONE ALWAYS BUYS ANYTHING.....
REMEMBER Y'CAN'T FOOL ALL TH' PEOPLE ALL TH' TIME— BOT TH' ONES YOU CAN FOOL SOME OF TH' TIME CAN MAKE YOU A GOOD LIVIN'....

MERLE GINSBERG gets decidedly uncool about Diamanda Galas — maker of 'The Litanies Of Satan' — a fiery singer whose burning passion has made her New York's newest hot property

ART OF GALAS

Diamanda, star forever . . . (no, we don't know what it means either but it sounds good). Pic: Joe Stevens.

De Sade at 18. Breaking boundaries in performance is a metaphor for complicity, the celebration of pain. You break beyond the limits of pain into something *else*. This is not about autobiography — no one cares about all that personal shit — it's about transcending.

"I began doing solo performance in mental institutions, purely for confrontation. I never had any idea what I was actually going to do when I did them. When you stand in front of an audience the way I do, in a completely human and confrontational way, it's an act of warfare. That's why I like performing in clubs right now — it's totally the wrong context for what I do. People are completely shocked." (I defy anyone to pose while a woman is on stage shrieking her guts out.)

"And, of course, I love the risk. That's only what performing is for me — risking. I'm going to take bigger and bigger risks.

"It's an immense amount of work, as well as emotion. I train like a fighter. I do my own exercises and take constant classes. I work my fucking breath like a saxophone player. It's like martial arts. I want the entire vocal spectrum of my voice at my fingertips.

"What's interesting about the human voice as the initial generator of the whole macrocosm of sounds is that it *is* human. The propulsion of it extends directly from the bloodstream. Sometimes I know my voice sounds inhuman, but it still has all the *nuances* of human. In popular music there's a lot of posing — pretending to be inhuman; that's not anti-humanism, just naive."

Galas's heroes read like The Politics of Excess: Chopin, Van Gogh, Artaud, Baudelaire, Poe, Beethoven, Xennakis, Jimi Hendrix. Especially Hendrix. "He wasn't intimidated by flamboyance — he was *about* it, and yet, unconcerned with it. I'm not consciously flamboyant, either — yet that's a form my energy naturally takes."

Not conscious? As we arrive at the photo session at Joe Stevens' studio, Galas slips off to the bathroom for a mere 45 minutes, where she proceeds (I assume) to torture her already Medusa-like locks into a mass of electrocuted snakes. The eyes are coated with thick black lines, the mouth exaggerated nearly the same colour. The voluptuous Greek body is poured into skin-tight black leathers and pointed-toe cowboy boots. Siouxsie Sioux as Maria Callas.

"I've been around drag queens too long," is how she justifies her stylistic preferences, then shreiks (as usual) with laughter. "You know, Ultravox asked Y Records if I was a *drag queen!!* I told Dick O'Dell, who met me through one of The Slits, to tell them, absolutely!

"Baudelaire said the most beautiful woman in the world is the one wearing the most make-up. Her face becomes a mask, and a symbol for all women. I'm really into artificiality as a look. I mean, I don't think the 'natural look' suits me, do you? Flamboyance takes me out of myself. Life should imitate art, if you have to make a choice."

The flamboyance of her physicality (particularly on stage, where she wears tight long sequined gowns) does not contradict the pure romanticism of the music. They're both about chaos, as an ideal. If the term 'new romanticism' conjured up anything but ruffled blouses and electropopsters (it was once a perfectly good term before it had the meaning stripped out of it), I would use it to describe a movement that Diamanda Galas could singlehandedly generate.

It's curious to imagine where this Ethel Merman of the avant garde will find her niche — or whether she really needs to have one. The 'music' tends to offend or overwhelm; mostly overwhelm, at this point. In this age of blase or bust, psychosis is *not* the hot topic. But observing Galas's press and growing number of devotees, I sense right now she's not the only one who's through being cool.

lowry

THE HI-FI SURPLUS STORE
62 Weymouth Street, London W1.
CALL IN FOR AN INCREDIBLE AKAI CASSETTE DECK OFFER!!

Harvey Goldsmith Entertainments presents
THE RADIO 1 BEACH PARTY
BAD MANNERS
Radio 1 D.J. MIKE READ +GUEST BAND
Cardiff Top Rank – Friday 23rd July

THE BEAT
Deeside Leisure Centre – Friday 30th July
Radio 1 D.J. Simon Bates

SHAKATAK
Carlisle Market Hall – Friday 6th August
Radio 1 D.J. Steve Wright

Doors open: 7.00 pm Show: 7.30 pm
Tickets £3.50 in advance £4.00 at the door.
Tickets available at usual outlets

Other Clothes
LEEDS
10 EMPIRE ARCADE, LEEDS 1, Tel. 444459
9 BARRY STREET, BRADFORD 1, Tel. 307611
THE BEAT IN BRITISH STYLE

LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆
Mead Gould Promotions

ROXY MUSIC
LIVE IN EUROPE
BRUSSELS 10th September, 1982
£60 includes ticket for concert, 4 Star hotel, cross-Channel ferry, luxury coach trip. Depart morning 9th September, return morning 11th September. BOX 1
£44 Skipper trip price. Depart midnight 9th September, return 11th September. BOX 2

RITCHIE BLACKMORE'S
RAINBOW
In RUSSHEIM, Nr FRANKFURT
15th November, 1982
£65 includes ticket for concert, 4 Star hotel, cross-Channel ferry, luxury coach trip. Depart midnight of 13th November, return morning 16th November. BOX 3

CLIFF RICHARD
LIVE IN BRUSSELS
30th October, 1982
£56 includes ticket for concert, 4 Star hotel, cross-Channel ferry, luxury coach trip. Depart morning 29th October, return 31st October. BOX 4

MGP Free T-Shirt per booking
Tick box S ☐ M ☐ L ☐

A deposit of £20 per person will secure a place please tick box for trip required ☐1 ☐2 ☐3 ☐4
I enclose cheque/po to value of £ ..... or charge my
Access/Barclaycard/American Express or Diners Club No .....
Name .....
Address .....
No places required .....
Send cheques/postal orders to: MEAD GOULD PROMOTIONS, 38 HAMLET COURT ROAD, WESTCLIFF-ON-SEA, ESSEX. Tel: (0702) 339724
LIVE BANDS ☆☆☆☆ LIVE ☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆

portrait of the artist as a CONSUMER GOES MAD!

Midsummer Madness

Suddenly, it seems this Portrait Of The Artist thing is trying to take over the paper — half the English cricket team last week, and now the complete Madness! Or rather, the almost complete Madness. As you'll observe, Monsieur Mike Barson is conspicuous by his absence. But there's a method in our madness — turn to page 8 to see why

Suggsy

SUGGSY

LPs
Handsome ..... The Kilburns
The Best Of Otis Redding
Revolver ..... The Beatles
On Top ..... Four Tops
Talk Talk ..... Psychedelic Furs
Nothing Can Stop Us... Robert Wyatt
Motown Chartbusters Vol.3
The Best Of Lee Perry And The Upsetters

SINGLES
Huffety Puff ..... The Kilburns
Watching The Detectives Elvis Costello
Dance Cleopatra..... Prince Buster
Strange Fruit ..... Robert Wyatt
Cry Me A River..... Julie London
Come Up And See Me Cockney Rebel
Big City Vietnam ..... Jimmy Cliff
Dream A Lie UB40
Reflections..... Supremes
Come On Eileen Dexys Midnight Runners
I Can't Help Myself..... Four Tops
Respect Otis Redding/Aretha Franklin
Think ..... Aretha Fanklin
Dock Of The Bay..... Otis Redding
Crying Over You..... Ken Boothe

FILMS
Performance (1970)
Time Bandits (1981)
Fingers (1977)
Raging Bull (and all Scorcese's films)
Most Ealing comedies
Mad Max II (1981)
The Beast With A Million Eyes
Clockwork Orange (1971)
Coalminer's Daughter (1980)

READING
Shout ..... Philip Norman
Fahrenheit 451 ..... Ray Bradbury
Guinness Book of Hit Singles
Shogun ..... James Clavell
Brighton Rock ..... Graham Greene
2000 AD
All Roald Dahl's Dynamic Anatomy..... B. Hogarth
1984..... George Orwell

Lee

DISLIKES
Oxford St
'Opinion through ignorance'
Breitner
Martini
Gossip
Bluebottles!
Diners
Gold
Old farts who talk about rock and roll
McDonald's
Business as usual
Wankers, too numerous to mention

PERSONS
James Fox's acting
Anton Corbijn's art
Ralph Steadman's scratches
Humphrey Ocean's strokes
Brian Moore's eyes
Clive Langer's ears

LIKES
The Motown Corp
Sunday afternoons
Bowler hats
Liverpool for holidays
Anne
Football
Indian ice cream
Anton Corbijn's art
The CND
Cafes
Bicycles
Trojan Records
The Face
Brogues
Red buses
Fly swats

LEE

FOOD
George Tilley's Portions (First class, the only chef I know who serves in shorts)
Pam's Sunday roast
Deb's Bubble Gum pie
Sansiro (Camden Town)
The Restaurant in Caledonian Road
Hope's Dining Rooms in Holloway Road
Shirley's Park Way

LIKES
Black
Children
Dancings
Frogs
Superballs
Cycling
Ducks
Stupid Noses
Backpacks
Kingsize skins
Specious trousers
Walkman
Pink Dr. Martens
Hats
Anton Corbijn
Madness

DISLIKES
Abuses
Blind followers
Bouncers (especially Farah)

MOVIES
One Flew Over The Cuckoo's Nest (1975)
Taxi Driver (1976)
Midnight Express (1978)
Any Pink Panthers
Most Orson Welles
Entertaining Mr. Sloane (1969)
Arsenic And Old Lace (1941)
Harold And Maude (1970)
Snow White (1937)
Trapeze (1958)

SEVEN WONDERS
Space shuttle
Jack Nicholson
London Parks
Freight trams
The Sun's coverage
Denyer House
Daydreams
Melvin Toad

CHRIS

LIKE
Wide open spaces
My son
Making our videos
My ideas

DON'T LIKE
Long tours
Rude people
Hip dudes

TV
Phil Silvers Show
Coronation Street
News At Ten
What The Papers Say

GOOD READS
Letters
Good graffiti
The Times
2000 AD

CHARACTERS
Sgt. Bilko
Groucho Marx
Mr. Bosh
Lone Groover

TRANSPORT
Bus
Tube
BSA Javeline pushbike
Walking
(Occasional taxi)

CLOTHES
Farahs (black)
Gabicci cardigans
White loafers (with the little gold bits on, Guy)
Jeans
Track suit
Dr. Martens

FOOD
The Great English Breakfast

DRINK
Vodka Tonica
Tea
7 Up

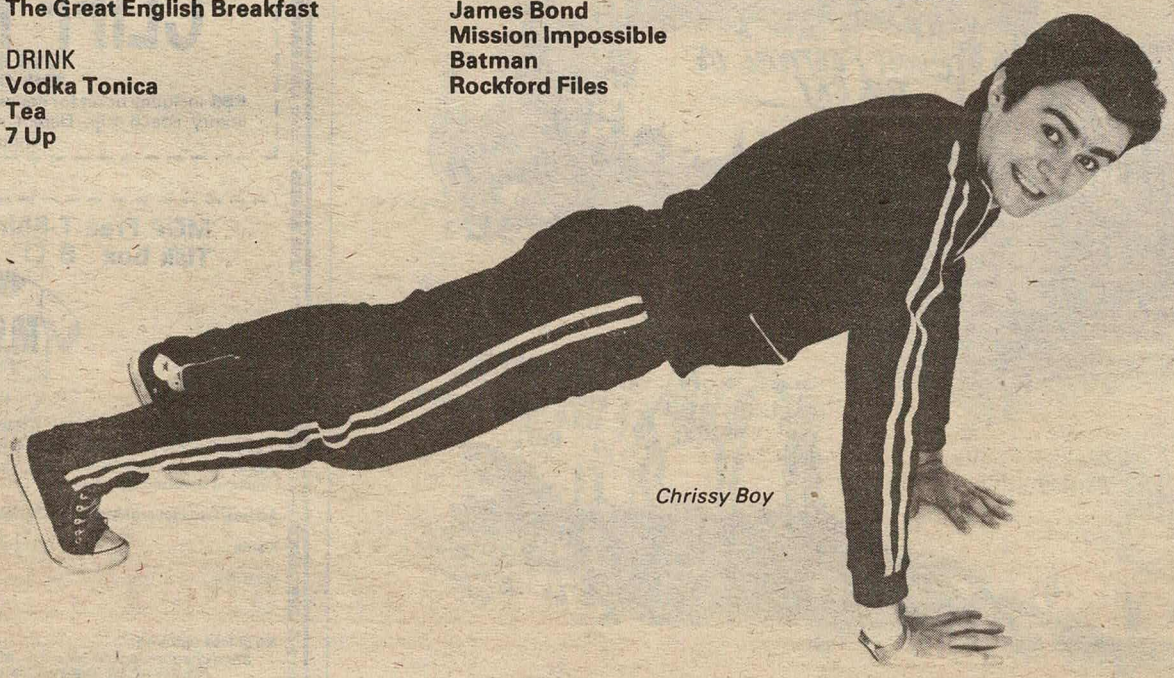
COMEDIANS
Laurel And Hardy
Arthur And Terry
Cannon And Ball
Little And Large
Morecambe And Wise
Barson And Thompson
And most politicians

THEME MUSIC
James Bond
Mission Impossible
Batman
Rockford Files

TEETH
Gibbs SR
Wisdom Hard

HAIR
Vosene
Grecian 2000

FACE
Nivea Lotion



Chrissy Boy

CARL

Chas

LIKES
Clown noises
Top hats
Ventriloquists' dummies
Dice
Walking canes
Mirror shades
Fingerless glovies
People

HUMOUR
Chrissy Boy
L. Thompson
Alexi Sayle
Jimmy Jones
Mike Barson
Three Stooges
Walter Matthau
W.C. Fields
Laurel And Hardy
Lenny Henry
Spike Milligan
J.J. Kalanowski
Dave McCullough
Alan Arkin
Bob Hope & Bing
Chalky & Toks
Johnny 'Sarge' Wynne

PHOTOS
Anton Corbijn
Claire Muller

ACTORS
Rod Steiger
Charles Bronson
Walter Matthau
Jack Nicholson
Shelly Duvall
Robert De Niro
Al Pacino
Gene Hackman
Robert Duvall
Clint Eastwood
Barbra Streisand
John Wayne

HOBBIES
My two cats
Living
Staying sane
Writing
Questionnaires
Pool
Avoiding bills
Taking bad photos
Keep fit programmes with Suggs
Bicycle riding with the rest of the band

SINGLES
One And One Is One
Jeepster.....T. Rex
Big Yellow Taxi.....Joni Mitchell
Lola.....The Kinks
Al Capone.....Prince Buster
Waiting For My Rude Girl
Judy Teen.....Cockney Rebel
C Moon.....Wings
Hole In My Shoe.....Traffic
Neanderthal Man.....Hot Legs
Everything I Own.....Ken Boothe
Just My Imagination.....Temptations
Coz I Luv You.....Slade

FILMS
The Informer (1935)
The Ninth Configuration (1981)
Taxi Driver (1976)
Being There (1980)
Oliver Twist (1948)
Once Upon A Time In The West (1968)
The Wizard Of Oz (1939)
Bring Me The Head Of Alfredo Garcia (1974)

BOOKS AND OTHER WRITING
Nuclear Nightmares
Oscar Wilde Short Stories
A.D. 2000
Shout.....Philip Norman
Ireland A Terrible Beauty
The Onion Eaters.....J.P. Donleavy
The Dice Man.....Luke Rheinhart
Catch 22.....Joseph Heller
Still Life With Woodpecker
Tom Robbins
Crime And Punishment..Dostoevsky
Shogun.....James Clavell
Noble House.....James Clavell
Tai Pan.....James Clavell

FANTASIES
No.1 all over the world for Madness
Everyone treating everyone OK
Banning The Bomb
Becoming President of America for one month
Astral travelling
To write a book

FAVOURITE SAYINGS
Make a cup of tea
This is a tool
Crack one up
You really do my brain in
Why?
I'll sort it out tomorrow
What a laugh

DISLIKED SAYINGS
Hey all right you got it
That's rock and roll, man
You're nicked
You are overdrawn
What is the highpoint of your career?
When did the band start?

ALBUMS
Clockwork Orange soundtrack
Phil Spector Christmas album
The Gift.....The Jam
Marvin Gaye Greatest Hits
Motown Story
Talking Book.....Stevie Wonder
Transformer.....Lou Reed
Motown Greatest Hits Albums
Revolver and most Beatles
Most Undertones
The Wall.....Pink Floyd
Phil Collins
Eno old albums
Present Arms In Dub.....UB40
All Linton Kwesi Johnson
Fun Boy Three
Louis Jordan's Greatest Hits

MORE FAVOURITE SAYINGS
Ian Horne
No one leaves this world alive
It's been a pressure working with you
I resemble that remark
That's what I like about you
Fuck all

PLACES
Mayo
London

MARK

BOOKS (I've tried)
Peter Sellers' auto
Juntus United by Peter Chipendale & Ed Hariman
The Family Of Man by Carl Sandburg & Ed Sticken
Shout by Philip Norman

BOOKS (read to me)
The Lion, The Witch And The Wardrobe (C.S. Lewis)
Of Mice And Men (John Steinbeck)
Big Bad Bovi's Book Of Fairy Tales
Mary Poppins

PAINT JOBS
Norman Rockwell
Phil Castle
Mike Barson
Tony Hilton
Myself

PEOPLE
Coco Brothers
Jack Scannell (Uncle)
Pat McCarn
Pete McGee
Cary Grant
Jimmy Jones
Diane Keaton
Woody Allen
Gary Glitter

SINGLES
The Numberer
Just My Imagination.....The Temptations
Return Of Django.....The Upsetters
Huffety Puff.....The Kilburns
Lola.....The Kinks
Vietnam.....Jimmy Cliff
Love Of The Common People
Nicky Thomas
Shop Around
Smokey Robinson & The Miracles
Neanderthal Man.....Hot Legs
Long And Winding Road.....The Beatles
Froggy Went A-Courtin'

LPs
Any 'Tighten Ups'
Any 'Chartbusters'
Fats Domino's Greatest
Coasters' Greatest
Handsome.....The Kilburns
Revolver.....The Beatles
Changes
Split Enz (last three)
Sgt. Pepper.....The Beatles
Hideaway
Roxy Music

TV
Minder
Wild Life On One
Tom And Jerry
Play For Today
Horizon
Butterfly

BOOKS
Sombrero Fallout. Richard Brautigan
The Plague.....Albert Camus
The Dice Man.....Luke Rheinhart
George Orwell
Graham Greene
Despatches.....Michael Herr
The Poor Mouth.....Flann O'Brien
Fear & Loathing In Las Vegas
Hunter S Thompson

BUILDINGS
UDT Milk Factory — Wolverhampton
The Eagle Pub
The Guggenheim — New York
The Armadillo Tea Rooms — Liverpool

BEST GOAL OF THE WORLD CUP
Falcao (Brazil) vs. Italy

FOOD
Weetabix & banana
Toasted cheese & ham sandwich
Tuna fish
Crab & sweet corn soup
The Hope Diner — Highbury
Tilleys — Camden Town
The Goodfare Cafe — Camden Town

PEOPLE OF THE MOMENT
Bette Davis
AM Cassandre
The Cumming Boys
Walter Matthau
Miranda Joyce
Jimmy Greaves on ITV

SONGS
So What.....Miles Davis
Cry Me A River.....Julie London
Too Late To Stop Now (live album)
Van Morrison
Up The Junction.....Squeeze
The Beatles
Some Elvis Costello
The Blue Coat Man
Diz & The Doormen
Prove It.....Television
Make It Funky.....James Brown
And anything in the charts

Woody

Mark

WOODY

ARTISTS
Albrecht Durer
Hieronymus Bosch
Leonardo Da Vinci
M.C. Escher
Salvador Dali
Norman Rockwell
Mervyn Peake

MOST LOVABLE GREETING CARD
Bathing Beauty by Piglhien

FAVOURITE ILLUSTRATORS OF 'ALICE IN WONDERLAND' AND 'THROUGH THE LOOKING GLASS'
Sir John Tenniel (Macmillan, London 1865 & 1972)
Mervyn Peake (Zephyr Books, Stockholm 1946)
Bessie Pease Gutman (London 1908)

MUCH LOVED BOOKS
Winnie The Pooh, The House At Pooh Corner, Now We Are Six, and When We Were Very Young (A.A. Milne)
Where The Wild Things Are (Maurice Sendak)
All Asterix books (by Goscinny & Underzo)
All Peanuts books (by Charles M. Schulz)
All Babar books (by Jean De Brunhoff)
All Orlando (the marmalade cat) books (by Kathleen Hale)
The Hobbit and Lord Of The Rings (by J.R.R. Tolkien)
All books by Beatrix Potter
The Prophet by Kahlil Gibran

HOBBIES
Collecting soft toys
Drawing with 8B pencils, and blue biros
Lettering with Osmiroid and Speedball pens (mainly Old English Text)
Writing drum music
Collecting books on the works of Albrecht Durer

PLAY THE PORTRAIT GAME YOURSELF AND WIN A 'COMPLETE MADNESS' PLATINUM LP — OVER

You've seen the band's Portraits — here's your chance to show what you can do ... and win billions of wonderful prizes in the process!!

NME in conjunction with Stiff Records offers you nothing less than COMPLETE MADNESS!!!

Yes, it's the competition of the video of the best selling album. Sounds nutty, tastes even weirder!!!

Having printed six of their seven portraits of t'artist as consumer, we now want you, dear *NME* readers, to guess at the complex character of the Magnificent Seventh!!!!

What is this mysterioso Mad-man Mike Barson *really* like? Could you possibly envisage what kind of nutter lurks behind those omnipresent shades? Of course you can't, so invent one . . . now . . . that's an order!

What kind of books, records, movies, TV, drink, jokes and cars do you think would or should appeal to this Mad-Cap? There's seven categories, and all you have to do is supply just *one* answer to each.

Who wants to know? The other six members of Madness — that's who. Shock them, amuse them, impress them, confuse them — get your ace tastes on the case and draw up a hits list for Monsieur Barso!!

Get scribbling — but one last hint . . . he already knows the one about fanny-flavoured ice cream!!

Taaaarrrraaaa — and here are the glittering prizes:
FIRST PRIZE: Your very own (to cherish for ever and . . .) personally engraved platinum disc to commemorate the Nutty Boys' 'Complete Madness' selling more albums than the combined sales of every LP ever released past, present and future.

We're not about to send anything as precious as that through the mail either — so, quite probably against your will, we're going to drag you screamin' to London to meet up with Madness themselves, get your picture took with the band and generally hang around long enough to make yourself a nuisance — date and venue to be agreed at your mutual convenience so to speak. Before we dump you back from whence you came, we'll stuff a copy of the *Complete Madness* fun-filled video in your sticky hand *and* tuck the complete *autographed* works of Stiff Records' number one rascals under your arm. And that means the lot — singles (including picture discs) *and* albums!

Oh yeah, and we'll even make you a star and get you to fill out one of our Portrait Of The Artist questionnaires *(Steady on! — Ed.)*.

Personally, we couldn't think of a worse fate that could befall a hapless *NME* reader, but there you go!

SECOND PRIZE: When nobody was looking, we swiped the registration plate (MAD 7) from off the Morris Minor Madness used for both the pic sleeve and promotional video for their latest hit 45, 'Driving My Car'. It's yours. And, along with this unique souvenir, *NME* and Stiff Records are also slinging in one of those superb *Complete Madness* videos *and* a complete set of the lads' recorded works. (Incidentally, you *won't* be able to use that registration plate on your own car — not unless you want to be arrested!)

THIRD PRIZE: A complete set of the recorded works of Madness are yours for the taking, autographed by the band.

PLUS: The next 30 runners-up will each receive a copy of the 'Complete Madness' LP and the group's latest single, 'Driving In My Car', autographed by the band.

To: NME SUMMER MADNESS Competition, 55 Ewer Street, London SE99 6YP.
Please give ONE suugestion for each category:-

1) Record.....
.....
2) TV: .....
.....
3) Movie: .....
.....
4) Book: .....
.....
5) Drink: .....
.....
6) Car: .....
.....
7) Joke: .....
.....
.....
.....
.....
Name .....Age.....
Address.....
.....
..... Phone.....

THIS competition is open to all readers resident in UK, Eire, Isle of Man, and the Channel Islands, except employees (and their families) of IPC Magazines, the printers of NMΣ, members of Madness and the staff of Stiff Records. The Editor's decision is final and results will be published in a future issue of NME. Closing date: 19.8.82.

MIKE BARSON — A PEN PORTRAIT TO HELP YOUR PORTRAIT

'Monsieur Barso' is the musical mind behind the nutty nuances of Madness. Classically trained at the piano, he pens almost all the group's tunes and a fair share of their lyrics too, having been responsible for the words of gems like 'Grey Day' and 'My Girl'. From his days as a young hoodlum in Highgate, Barson graduated to art college in Hornsey but left after his tutors refused to let him study drawing. Instead he became a founding member of The North London Invaders with Chris Foreman and Lee Thompson, assuming the role of band leader and picking up his reputation for moody pessimism in the process. A more contented character now that he has hatched some of the band's biggest hits, the burly Barson lives with his wife and dog in North London.

The Escape L-R: Stuart Morgan, Emil, Alan Griffiths. Pic: Frank Passingham.

Escape into fear ...

A GROUP with The Escape's strength of purpose is an unusual find in Bristol. A trio with an acute intelligence, their songs like 'Murder', 'Desolation' and 'Castin' Vote' have an atmosphere which recalls the cinematic care of a Hitchcock thriller — the confrontation of that Ultimate Fear. As singer/guitarist Alan Griffiths remarks: "We want to let people's imaginations finish off the ideas we offer, instead of us giving them everything."

The Escape deal in duality, setting jagged sensitivity against full-blooded passion. The guitar, bass and drums format still has plenty of life in it when used creatively, merging the unorthodox with the familiar. Behind Alan's razor-sharp guitar chords and soulful vocal cords, Emil provides carefully planned patterns from his three-drum kit, while newest member Stuart Morgan has a pulsating bass style that has lifted The Escape into a phase which Emil describes as "moving away from a bleak feeling, to one of peace".

Like an Escape song, the observations that the group make of themselves are short and to the point.

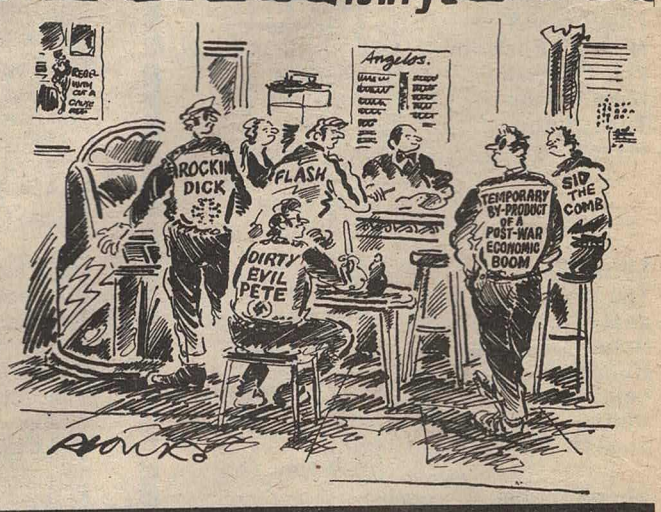
The Escape have completed work on a video and will be releasing their debut single 'No Go' on their own Volatile Records label: the former a complete package, the latter a concise statement of intent. With typical disarming humour, Stuart comments that the group had thought about calling the label Death Records, but "people might have got the idea we were all doom and gloom . . . and they're absolutely right!"

It's that appreciation of the dramatic mixed with an occasional flash of humour that gives The Escape such a double-edged attack. Theirs is a music which could never leave the listener depressed and, as Alan admits, the name had been chosen "because we wanted the ultimate effect of our music to be uplifting and almost an alternative road for people to take." It's not merely the new pop that shines so brightly. The difference is that The Escape offer hope and consolation, but with a total honesty and force of conviction best summed up by Alan's parting comment.

"I don't know if you've ever walked through a graveyard at night but there *is* this strange feeling there of all the people who have 'gone', and it makes you aware that you don't have much time and so things must get done *now*."

— DAVE MASSEY

lowry



Someone Elses World St Malo

NEW DOUBLE A SINGLE

DISTRIBUTED BY STAGE ONE

Citizens of ROME

OUT NOW ON SOMEONE ELSES MUSIC S.O.M.1.

AKG ACOUSTICS

The D300 series are extremely high quality dynamic vocalists' microphones with a superb all round specification.

Top musicians, roadies and professional sound engineers specify AKG microphones.

For people who demand the best, its AKG everytime. A full range of musicians and vocalists microphones start at surprisingly low prices — full details by return.

Please send deta..s of your microphone ranges:
Name . . . . . .
Address. . . . . .
. . . . . NME 24.7.82

AKG Acoustics Ltd. 191 The Vale, London W3. Tel: 01-749 2042

ELVIS COSTELLO & THE ATTRACTIONS
NEW 12" SINGLE — MAN OUT OF TIME

BEAT
XX28T
F-BEAT RECORDS

B-SIDE FEATURES TWO NEW TRACKS UNAVAILABLE ELSEWHERE
TOWN CRYER (Alternate Version) and IMPERIAL BEDROOM

LIMITED EDITION – AVAILABLE FOR ONLY £1.00

FROM THE FOLLOWING SHOPS

LONDON & SOUTH EAST

PEELERS, 250 West End Lane, West Hampstead.
HARUM, Fortis Green Rd., Muswell Hill.
HARUM, Crouch Hill, Crouch End.
LIQUORICE PIZZA, Shenley Rd., Boreham Wood.
CIRCLE IN THE SQUARE, Kentish Town Rd., NW5.
SOUND 84, High St., Camden Town.
HARUM, 137 High St., Barnet.
HARUM, 784 Holloway Rd., Archway.
OPUS 1, 3b King St., Maidenhead.
SLOUGH RECORD CENTRE, 243 Farnham Rd. Slough.
PAST & PRESENT, St. Albans Rd., Watford.
P & M MUSIC, 3 Union St., Reading.
SOUNDS RIGHT, 110 High St., Walthamstow.
GOLDEN DISC, 39 Queens Rd., Southend.
ADRIANS, 36 High St., Wickford.
FIVES, 22 The Broadway, Leigh on Sea.
DOWNTOWN, 186 High Rd., Ilford.
HARUM, 32 Church St., Enfield.
BONAPARTE, 101 George St., Croydon.
H.R. CLOAKE, 29 High St., Croydon.
MASTERSOUND, 109 South Rd., Haywards Heath.
ROUNDER, 92 Church Rd., Burgess Hill.
ROGER GRAYS, 9 High St., East Grinstead.
MAX RECORDS, 4 Grove Rd., Eastbourne.
GATEFIELD, 70 High St., Whitstable.
LONGPLAYER, 48 St. Peters St., Canterbury.
VOLUNTEERS, 6 Upper Grosvenor Rd., Tunbridge Wells.
HUMMINGBIRD, 7 Old High Street, Folkestone.
PLANTATION, 12a High St., Dover.
STARTIME, 23 Commerce Way, Letchworth.
J & J RECORDS, Market Place, Hatfield.
TRACKS, 25 High St., Ware.
TRACKS, 14 Railway St., Hertford.
ZODIAC RECORDS, The Quadrant, St. Albans.
OLD TOWN RECORDS, Old High St., Hemel Hempstead.

EAST ANGLIA

ROBINS, 12 Pottergate, Norwich.
BACKS, 3 Swan Lane, Norwich.
BAYES RECORDIUM, 26 Broad St., Kings Lynn, Norfolk.
PARROT, 3 London Rd., Chelmsford.
ANDYS, 56 Mill Rd., Cambridge.
HI-TENSION, 11 Guildhall St., Thetford.
ANDYS, St. Nicholas St., Ipswich.
DISCOROUND, 48a High St., St. Neots.

SOUTH & WEST

HENRYS RECORDS, St. Mary's St., Southampton.
GEMINI RECORDS, Bridge Rd., Park Gate, Nr. Fareham.
FOCUS SOUNDS, London Rd., Waterlooville.
UPTOWN RECORDS, Commercial Rd., Bournemouth.
CARNIVAL RECORDS, Ashley Rd., Parkstone, Nr. Poole.
CLASSIX, Burlington Arcade, Bournemouth.
PITTS, High St., Exeter.
ACORN RECORDS, Glovers Walk, Yeovil.
HOCKINGS, Trinity St., St. Austell.
P.R. SOUNDS, King St., Melksham.
MUSIC MAN, Church Square, Trowbridge.
SOUNDZ, Fleet St., Torquay.
RIVAL, Park St., Bristol.

SOUTH WALES

TRACKS, The Parade, Cwmbran.
RAINBOW, The Precinct, Pontypridd.
DEREKS, Station Rd., Port Talbot.
BUFFALO, The Hayes, Cardiff.
SPILLERS, The Hayes, Cardiff.

MIDLANDS

STUDIO MUSICA, Grosvenor Centre, Northfield.
ANDY CASH, Kingsbury Rd., Erdington.
INFERNO, Dale End, Birmingham.
BAILEYS, Bull Ring Centre, Birmingham.
PIED PIPER, The Precinct, Halesowen.
MUSIC MARKET, 30 Cornmarket St., Oxford.
MUSIC MARKET, 15 High St., Banbury.
DISC DISCOUNTS, 88 Sheep St., Bicester.
MUSIC MARKET, 51 High St., Oxford.
ST. MARTINS RECORDS, 7 St. Martins, Leicester.
REVOLVER, 59 Market Place, Leicester.
AINLEYS, 10/12 Haymarket, Leicester.
PENDULUM RECORDS, 35 Market Plce., Melton Mowbray.
BERWICKS, Sheep St., Rugby.
SHOOTING STAR, Heron Way, Nuneaton.
DISCOVERY, Regent St., Leamington Spa.
SOUND CENTRE, 3 Castle St., Hinckley.
SELECTADISC, 19 Bridlesmith Gate, Nottingham.
SELECTADISC, Market Street, Nottingham.
REVOLVER, Listergate, Nottingham.
BRADLEYS, Pinstone St., Sheffield.
BRADLEYS, Fargate, Sheffield.
BRADLEYS, 44 Chapel Walk, Sheffield.
UNITAPES, High St., Long Eaton.
PRIDES, Stonebow Centre, Lincoln.

NORTH EAST

JUMBO, 102 Marrion Centre, Leeds.
SYDNEY SCARBOROUGH, Under City Hall, Hull.
RED RHINO, Gillygate, York.
DISCOUNT RECORDS, 140 Station Bridge, Keighley.
RECORD VILLAGE, High St., Scunthorpe.
FEELGOOD, Goodramgate, York.
CALLERS, Northumberland St., Newcastle.
VOLUME, Ridley Place, Newcastle.
WINDOWS, Central Arcade, Newcastle.
SOUNDS NICE, 14 Talbot Terrace, Birtley.
DJ's, Park View, Whitley Bay.
REVOLUTION, Newgate St., Morpeth.

NORTH WEST

EAR ERE RECORDS, Market Entrance, Lancaster.
PENNY LANE RECORDS, Forgate St., Chester.
GULLEYS, St. Mary's Rd., Garston.
TOWN RECORDS, East Bank St., Southport.
ALI BABA RECORDS, South Rd., Crosby.
PENNY LANE, Church St., Liverpool.
COB RECORDS, High St., Bangor, North Wales.
VIBES, Princes Parade, Bury.
DISCOUNT RECORDS, George St., Altrincham.
LASKYS, Guildhall Arcade, Preston.
REIDYS, Penny St., Blackburn.
AMES, Church St., Eccles.
SPIN INN, Cross St., Manchester.
PICCADILLY RECORDS, Piccadilly Plaza, York St., Manchester

SCOTLAND

FIESTA, Renfield St., Glasgow
FIESTA, 1a Sauchiehall St., Glasgow.
23RD PRECINCT, Bath St., Glasgow.
BLOGGS, Renfield St., Glasgow.
LISTEN, Renfield St., Glasgow.
TOM RUSSELLS, Duke St., Glasgow.
ALLANS, Leven St., Edinburgh.
PHEONIX, High St., Edinburgh.
BANDPARTS, Antigua St., Edinburgh.
THE OTHER RECORD SHOP, High St., Edinburgh.
THE OTHER RECORD SHOP, 1/7 The Arcade, Stirling.

Distributed by wea Records Ltd. A Warner Communications Co.

Soweto — the township shakedown

BEEN WONDERING what Malcolm McLaren intends to 'maximise' next? So are the members of South Africa's multi - racial music scene, since reports insist that he's got his ear tuned to Soweto township music.

And Malcy's not the only white enthusiast of this black form (which has yet to leave SA). South African musician and Palladium fanzine writer John Handley dropped by *NME* this week to enthuse about developments back home.

"The township musicians have to have an impact on the pop and rock we've already got," says Handley. "It's just too good not to influence other recording styles. The problem at the moment is that it's also too indigenous for either the white South Africans or the English to relate to."

Township music, says Handley, "is usually just three chords with chant-like vocals and a repetitive rhythmic backbone . . . very danceable and clever. The guitar work is bright, cute and *very* difficult to copy, as the great guitarists are usually non-readers — old experienced session men who use peculiar domestic tunings.

"The music incoporates saxes, keyboards, and a lot of bass under its chants. "It's very up, happy music — incredibly well played."

Handley brought news of other SA developments too. There's the already notorious book - of - the - business: Muff Andersson's *Music In The Mix*.

"She's taken a look at the SA recording scene through the present day. It's patchy because she didn't have any money; and the minute it was published she left South Africa . . . But it's very good, it covers the exploitation of black musicians and all sorts of corruption up and down the business."

South Africa's latest alternative magazine is *Who Was That Masked Man?* which wants to view its country's politics through its music, with the emphasis on "challenging and exciting listening." The list of bands whose material fits this description has been steadily increasing since we covered it last April: Pett Frogg, Johnny Teen and Murder, Housewives choice of Cape Town, The Insisters, Le Metro Trois . . .

Another SA phenomenon is Rhythm Against Detention, a new organisation which raises money to fight the country's repressive security laws. RAD publishes its own magazine and sponsors benefits and events. South Africa has seen approximately 5,000 detentions during the past 20 years and the RAD governing committee say "we'd be stupid if we hoped to stop detentions with just concerts; we want to change the society of which detention is a part — change it person by person into a democratic, non-racialist country."

The sentiments are not confined to one organisation: they permeate the 'new music' scene, from The Bionic Automatons' *"Though you might love this country / you hate its fucking laws"* to the more gentle militancy of the reggae at Johannesburg's Scratch club. Over the past two decades, fifty people are known to have died in detention — and of these fifty, 25 are supposed to have 'committed suicide'.

Politics are outfront in South African music not only because of detentions. Musicians have no union to protect them and are often troubled by security police if their material is too political, audiences are often forcibly segregated, and the South African Broadcasting Corporation has airplay in a reactionary stranglehold.

"South Africa is essentially tribal," stresses Handley, "and the Afrikaaners are the white tribe." Radio reflects this, with stations divided ethnically. On the Bantu stations, almost all music, songs and legends also push a tribal line — with the majority of the music set in the homelands and adopting a 'look out for the big city' tone. Radio 5, supposedly the 'young white' music station, limits itself to disco and MOR muzak.

For bands, large-scale recognition still really boils down to one thing : overseas. Many of the new bands and their supporters, however, object to the old overseas - is - better equation. They're proud of the diversity of live listening SA has produced and want to concentrate on breaking down the barriers at home.

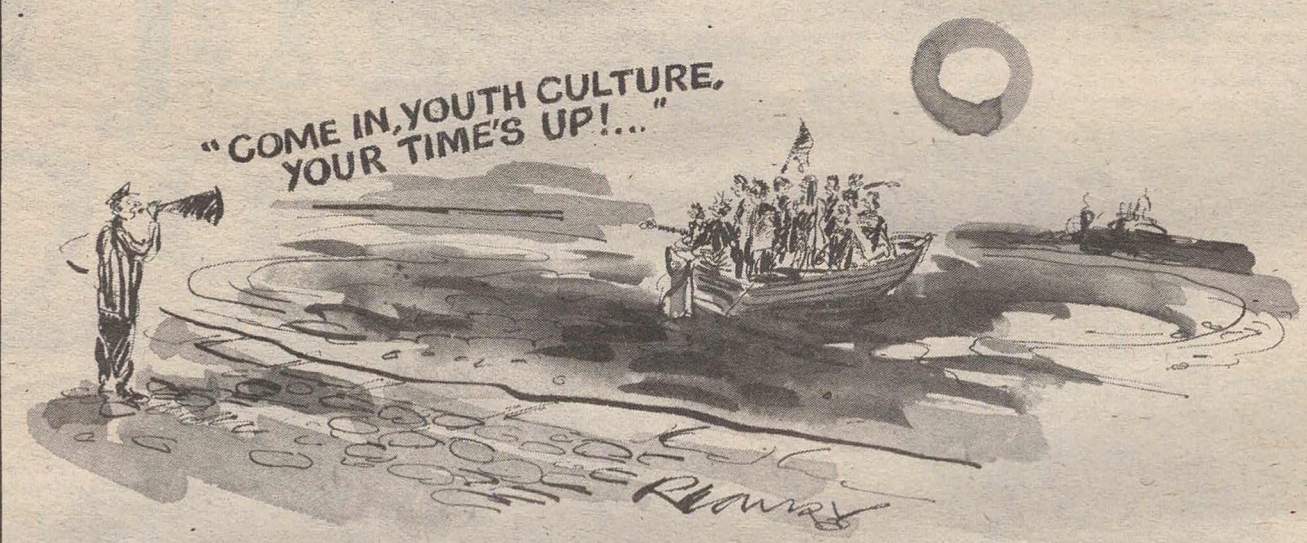
"Until the security laws are abolished," says Jon Handley, "none of the legislation related to human rights means anything because you can be detained for a *parking ticket*. It's the ultimate political threat.

"Yet despite the divisions, I still see this as quite a happy nation in many ways . . . it's not really a depressed nation. I don't see a revolution on the horizon but change will occur over the next ten or twenty years."

—CYNTHIA ROSE

● *For information about copies of* ***Music In The Mix*** *(Ravan Press), contact The Palladium, PO Box 5026, Eerstemyn, 9466 South Africa. Rhythm Against Detention can be contacted via s.r.c. press, u.t.c. private bag, rondesbosch 7700, South Africa.* ***Who Was That Masked Man*** *available from 24 Cachet Rd, Lambton, Germiston 1401, South Africa.*

lowry



33 WAYS

IF YOU'RE going to grant precious time to any of the new music coming out of Germany just now, then Fehlfarben might deserve more than most.

As Chris Bohn argued in his Liaisons Dangereuses feature two weeks ago, the packaging of Neue Deutsche Welle (German New Wave) imposes exactly the kind of uniformity they're trying to escape. Fehlfarben are among EMI's projected slice of the cake, with a quartet of fascinating tracks on a new 12-inch EP; but as comparative veterans of the German rising wave they're not about to sit comfy on a one-way bandwagon.

"We're still outsiders," says the baby -faced guitarist Thomas Schwebel. "We're not critics' favourites, we have no image to sell, we're not outrageous enough for audiences in Germany who like to see silly-acting bands. NDW will go down eventually. The audience for that is very young now, between 12 and 16, and they like very cheap things. Very stupid summer hits,

THE PSYCHEDELIC FURS LOVE MY WAY B W AEROPLANE

LOVE MY WAY

LIMITED EDITION 7" GATEFOLD SLEEVE A2549

LOVE MY WAY

PRODUCED BY TODD RUNDGREN FOR ALCHEMEDIA PRODUCTIONS

LOVE MY WAY

CBS

NOW AVAILABLE IN 12" WITH SPECIALLY EXTENDED DANCE MIX ON B-SIDE

RICHARD COOK meets Fehlfarben — special friends of Chris Bohn

TO BREAK THE CHAINS

Fehlfarben — Uwe (top) and Thomas.

like 'Da Da Da'."

Schwebel and drummer Uwe Bauer are here on one of their frequent visits. They first had the idea of forming this group after one such trip, seeing Teardrop Explodes play in London in 1979. The original nucleus also involved Peter Hein, an explosive vocalist who can be heard on 'One year (It Goes Ahead)', the one track on their EP drawn from the first LP 'Monarchie Und Alltag' — something of a landmark of the German new wave.

Certain admirers claim Hein — who subsequently left before their second LP '33 Tage In Ketten' ('33 Days In Chains') — as the most interesting character of the group, but to these ears Fehlfarben have grown from a rather scurvy hybrid of pop forms in flux, to a witty if faintly scholarly flow of alternately flip and punchy dance music. 'Uuh Cherie' and '14 Tage' in particular summon a wild sense of swing. How then will they avoid the NDW tag?

"We never speak of it," admits Thomas darkly. "Except we are always being asked about it — people over here want to know why English music no longer sells quite so well in Germany!

"German music is still very much linked to an electronic sound. We're playing pop music with some things to say — and by singing in German we retain *Deutsche* identity."

How can an English audience get on with it?

"It's very hard for them," offers Uwe. "English people are very intolerant to other languages. Even DAF didn't make much of an impression over here, whereas Germany has been full of English pop for over twenty years."

Would they do any songs in English?

Thomas: "It wouldn't make any sense, because you can't translate German expressions so easily — it would be unnatural. That would be a commercial course."

Even so, their newest tracks sound steeled for success in any marketplace. The surly urgency of the two-year-old track at the end of the EP sounds grey in comparison.

"The songs we played then were very aggressive," agrees Uwe. "They were more like music about music. Now we're playing things that we really feel a part of."

"It's the only way to play pop music now," says Thomas. "Adapting other styles to your ideas. There's a back catalogue of 20 years of great pop music, waiting to be mixed up."

What styles do they like to use?

"Anything we can get — Chic we like a lot, there's a sort of thank-you to them with our new one."

Uwe confesses a great love for The Small Faces too. But if anything is holding back this provocateur's workshop it's the almost complete lack of any German counterpart to the resources of English Production: there is no team of great pop producers, and certainly no one — with Conny Plank a possible exception — to match up to the likes of Horn and Rushent.

"There is almost *nobody* who knows how to work with German new wave bands. People are paid to sit around for eight hours a day, one hour mixing folk music, one hour for *schlager* . . . then you go in and do yours. So you're on your own and you have to stay awake to everything. There's some people coming up but it's nothing like it is here. Nobody is receptive to anything unusual in the studio. If we want an out-of-tune guitar the engineer says No, I won't record it!"

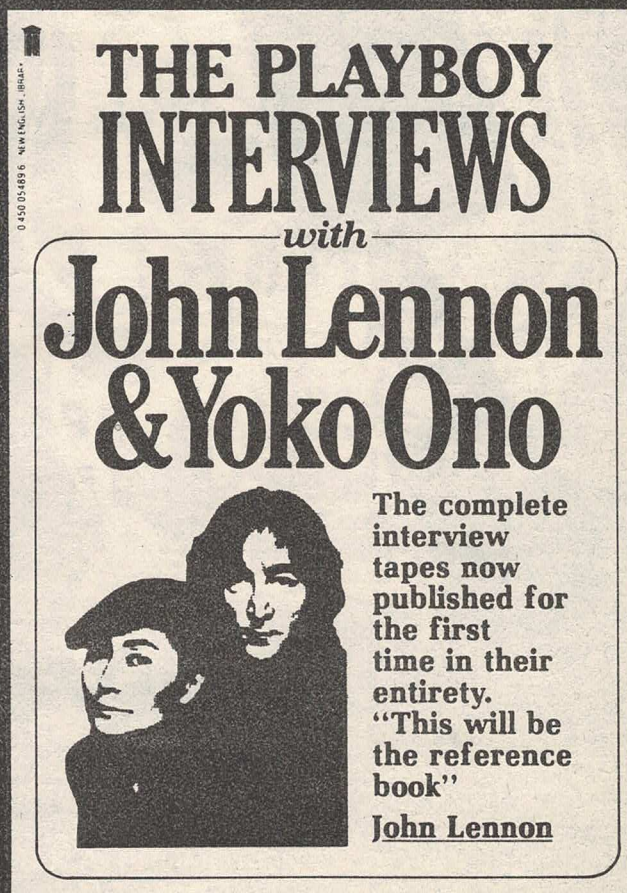
Fehlfarben's struggle with a scene which is far from the cauldron of revolution that the facile face of NDW might promote, means that they have a lot to do at home before they can think about outside acclaim. Still, investment in this enterprise shouldn't leave you disappointed: it's a beat of some distinction. In anyone's language.

THE FINAL TESTAMENT

The Playboy Interviews with John Lennon and Yoko Ono plus many unabridged and unpublished conversations and Lennon's song-by-song analysis of his music.

Interview by Dave Sheff
edited by G. Barry Golson

A NEW ENGLISH LIBRARY
PAPERBACK £2.25



THE PIED PIPERS OF BASILDON

ADRIAN THRILLS meets a girl named Alf and a boy called Vince and asks how do you YAZOO? Photos PETER ANDERSON

THE FRIDAY morning after the nation had seen them perform their new single on *Top Of The Pops*, Vince Clarke and Alison Genevieve Moyet pull a smaller though no less curious audience as they bask under some bland British sunshine.

Posing patiently outside Vince's small second-floor council flat for the benefit of Lanarkshire lensman Peter Anderson, the pair attract the attention of two passing housewives who decide that they want in on the action too.

" 'Ere, ain't you two in that pop group?" one of the passing pram-pushers enquires. On receiving an affirmative reply, the two women insist on a few hurried Polaroid snapshots of their own "for the little boys" before they make a satisfied departure.

In the bright, polite Essex new town of Basildon, Vince and Alison — or Alf as she calls herself — are big news. Together they are Yazoo and along with Vince's former playmates Depeche Mode, they are responsible for putting their hometown on the map as something more than just another overspill estate for the run-down docklands of East London.

Things could hardly have gone better for the duo since they teamed up at the turn of the year: their two exquisite Mute singles 'Only You / The Situation' and 'Don't Go / Winter Kills' have charted convincingly; their first Stateside release (a remixed version of 'The Situation' on Warner Brothers) is already making the sort of waves in the New York clubs to suggest that they may well be the next British act to make inroads into the American chart after The Human League; their debut album 'Upstairs At Eric's' is due out in August and their first live shows are being set up to coincide with its release.

Using the chart as their playground, Yazoo have hinted at the coming harder edge that will surely soon provide a foil to the peachy-sweet 'frivolity' of far too much contemporary pop. The most remarkable thing, though, is that they are offering their antidote to the plastic smiles without losing sight of a crisp commercial streak.

Yazoo take their two simple tools — Vince's synth and Alf's voice — and use them to make music that, at it's best, combines technical precision with stunning emotional range and power. From the tender textures of 'Only You' to the more abrasive 'Don't Go', they effortlessly embrace the melancholy mood of a deep soul tragedy and flavour it with the deceptive simplicity of great pop, icing the cake with a timeless sense of a good tune in both cases.

LIKE THAT other stubbornly independent, maverick chart duo Mackenzie and Rankine of The Associates, Clarke and Moyet of Yazoo are An Odd Couple.

Their musical backgrounds are totally different; Vince's roots stretch from an early gospel duo to Depeche electropop; and Alf's interests encompass blues, punk and greasy Canvey Island R&B. They also *look* pretty strange together: Vince is small, skinny and fair; Alf almost exactly the opposite.

At 22, Vince is the older of the two, his hard, hollow features and casual clothes topped by the oddest haircut since Terry Hall — a straw-tinted fringe that either hangs limply over his forehead like a net curtain or is swept back over the dome of his number one crop: "It's the sort of cut that you have to go to a real barber for, the ones with Durex displays in the window! You go to one of trendy stylists and they're scared to cut your hair."

In complete contrast, Alf is a plumpish 21-year-old, the daughter of an English mother and French father. Dressed in denim and leather motorcycle gear, she had biked the four miles across town to Vince's flat from her parents' home. A shot of deep red dye, faded from washing, highlights her short, feathered tufts of hair.

One of the things that Vince and Alf share is an earthy lack of pretension. In conversation they are warm and friendly, if sometimes a bit unsure of themselves, Vince giving away little at first and Alf hiding a shy streak with her generous spirit and ironic sense of humour.

"I generally don't like meeting people," she confesses as we move upstairs for coffee in Vince's tidy, compact frontroom. "I get nervous and start to stutter. After we'd done our first round of interviews. I wasn't too keen to do any more. It used to be aggravating when writers would meet us for ten minutes and draw these massive conclusions about our personalities."

Did being in a band and in the public eye make her self-conscious about her weight problem?

"Sometimes it did. You can try to come on all strong and indifferent, but some of the things that people say do affect you. It offends me when people talk about me on a personal level and who are they to know what I'm really like?

"But if people want to remark on my clothes or my shape, then it's up to them. There's no point in trying to disguise things like that because people are going to mention them sooner or later. Everyone has their own paranoias. Either their ears are too big or their feet too small, so what's the point in worrying about it?

"Sometimes I think that people don't quite know how to take me. A lot of people think that girls in groups should be real pin-ups. But as long as people are more concerned with the music, that's alright with me. If people are going to judge us on the way we look, I just don't take them seriously."

YAZOO TAKE themselves seriously enough to place musical credibility highest on any list of group priorities, way above singles sales or the superficial glamour of pop: if it came to the crunch, they would rather be seen as earnest musos than shiny young pop stars.

"I've never really been into the glamour thing," says Alf. "I think we would look really silly if we went for a deliberately glamourous image. When the first single came out I did try dressing up a bit because I thought it was the thing to do, but it's just not *me*. I'd just feel really silly and you can't do anything if you feel silly. It would come across as a sham if we tried to do it.

"The only level on which I can take the group seriously is a musicial one."

"The glamour of being on TV and getting recognised can be a big kick," adds Vince. "But when it comes down to it, that means nothing in ten years time. The only thing that really matters in the long run is the records and hopefully when the album comes out people will judge us on that, because we've spent a lot of time to try and get the best results.

"Ideally, I'd like to try and get away from the singles market. As a rat race, the singles chart is terrible. Bands are always under so much pressure if one single fails to do as well as another. I'd rather be in a position where we can release an album every now and then without having to keep such a high profile as a singles band."

THIS TIME last summer Vince was enjoying his first flush of fame in Depeche Mode: the 'New Life' single had just charted and composer Clarke looked to have laid himself the foundations of a fruitful songwriting career with the Basildon electroboppers.

A few months later he was out of the band, his enthusiasm blunted by the rigours of touring and the lack of vision he detected in the group. Once he had fulfilled his remaining obligations in Depeche, finishing their European tour and writing all but two of the songs on the 'Speak And Spell' LP, he told them that he was leaving. Fortuitously, the split hasn't hit the three remaining members too hard, Martin Gore immediately assuming the mantle of main songwriter with some success.

"It wasn't really a personal thing," explains Vince. "It would be out of order for me to say that their attitude was *wrong*. It was just very different to mine. At first there were a few bad feelings, but that seems to have died down now that everybody concerned feels more secure about what they are doing now.

"I don't think of Yazoo as a continuation of Depeche or even as an improvement on Depeche. It is a completely new project and fortunately it has

always been taken as that.

"When I left, I never really thought of what the consequences might be. In the past I'd always left jobs without thinking too clearly about what I was going to do next. You have to take chances like that. You might as well be dead if you're not going to take a few risks with your life."

THE WIDELY-QUOTED tale of how Alf and Vince met through an advert in a musicians' paper is not strictly true. The pair originally met years earlier at a Saturday morning music school in Basildon where Alf was learning the oboe and Vince the violin.

It was Vince who renewed the acquaintance late last year when he heard that Alf was looking for 'rootsy Blues musicians' and had the audacity to propose himself.

After growing disillusioned with punk — "it became another fashion, just like disco" — Alf sought refuge in R&B, attracted by its lack of pretension and the fact that so many of its prime movers, from the Feelgoods to Lew Lewis, played so regularly in the south Essex area.

She was certainly no big fan of the likes of Depeche, her previous band having been a smalltime Southend pub combo who called themselves The Screaming Abdabs and dragged a set of R&B standards (Muddy Waters, Ike & Tina) around the coastal clubs, only occasionally venturing as far afield as London venues like Dingwalls and the Fulham Greyhound.

Her ideas changed radically, though, after Vince made contact and asked her to collaborate in a one-off electronic single on Mute.

"I never envisaged that what we did would become a full-time thing. I just saw it as a stepping stone, something that might get my name known and enable me to get a blues band together."

The unholy union of Vince's refined synthesiser refrains and Alf's gritty, full-throated vocal worked so well in the studio that the duo decided to make the project full-time before the first fruits of their labour had appeared on vinyl. With Alf nicking the name Yazoo from an old Mississippi blues label, a band was born and 'Only You' released.

At the time, Alf was studying musical instrument technology at the London College Of Fashion in Aldgate, a course which she was forced to quit when the single began to take off.

"I was basically learning how to tune pianos ... I mean, all those old Blues pianists are blind, aren't they!" she jokes. "But really, something like tuning is a skill that you can only learn through practice. It's not something that you can perfect by spending hours writing essays. When it comes down to it, people aren't interested in whether or not you've got a diploma. They want to know whether you can do the job or not.

"When it came down to a choice, I was always going to go for the band rather than the college."

YAZOO WERE never a conscious attempt to contrive a fusion between the blues and electropop and happily they don't sound that way.

They use the synthesiser as if it were any other instrument, occasionally embellishing their sound with an acoustic piano too, as on 'Winter Kills', the desolate B-side of the current single and Alf's impressive solo songwriting debut.

Elsewhere, the neat economy of Vince's grainy electronic raindrops provide a perfect counterpoint to his singer's passion, Alf's pub apprenticeship also giving the group an added degree of control and discipline to help keep Yazoo well clear of the electro-pomp of some of their peers.

The contribution of the Mute maestro Daniel Miller and his engineer Eric Radcliffe is also a vital one, allowing Yazoo a level of artistic and commercial freedom that most majors, and indeed many independents, would never contemplate. As Vince says, even when he left Depeche Mode, there was never any question of him leaving Mute.

"As far as I'm concerned, Mute are the best label in the world. From what I know of bands on other labels, we're much better off where we are. A lot of major labels don't seem to know how to handle a band in the way that the independents do. The majors are simply too much of a big business. The independents are much more aware and at the same time they are also much more efficient at charting records than they used to be."

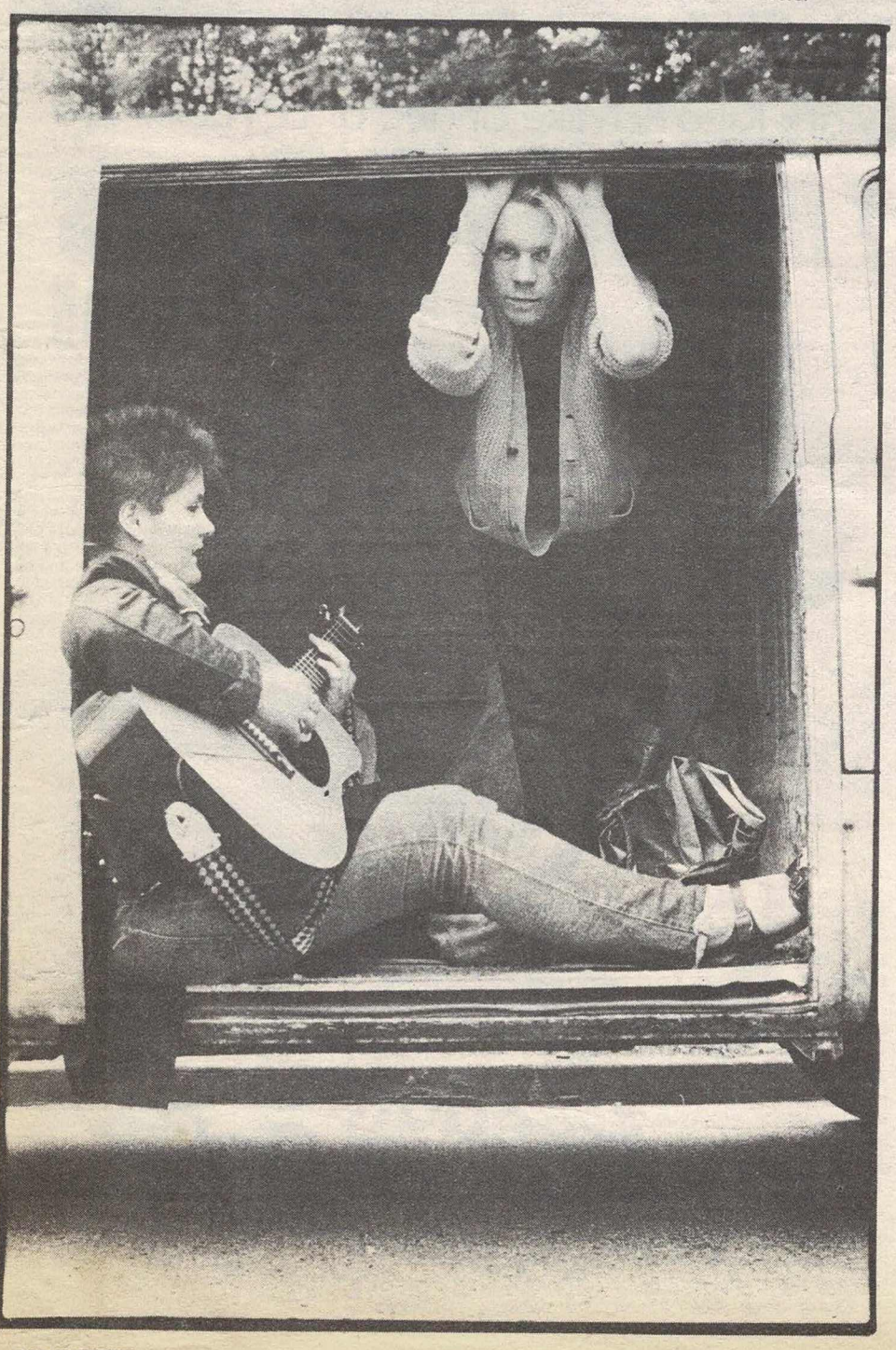
YAZOO REFUSE to flirt with the more frivolous trappings of the pop process. They don't fit neatly into any of the pigeon holes and their appeal has little to do with fad or fashion. Their respect for the more noble musical virtues might be a bit boring at times — Vince's comments about singles could have come from Pink Floyd or Led Zeppelin — but it should also guarantee them greater longevity than most of the acts currently alongside them in the national chart. When the bottom has fallen out of the present pop boom this time next year, Yazoo should still be around.

"I've always attached more importance to music than to image," says Vince. "I don't think we've got a particularly strong image anyway. I don't think we could carry off being a pop band. We're not pretty boys. What you say and what you look like can change from day to day but the music should be more permanent."

Alf obviously feels the same way, pointing at the sleeve of 'Don't Go' — which shows the mythical Pied Piper serenading a roomful of toy dolls — as a symbol of the heart and soul of Yazoo.

"I think that the sleeve is representative. We don't believe in putting our pictures on our sleeves, but I think the Pied Piper sums us up pretty well. He's a pretty unglamorous figure, but there is still something a little strange and enigmatic about him."

As for Yazoo, the follow on starts here.



ALF & VINCE

WHAT'S SO PRECIOUS ABOUT EUROPE?

After Euroman, The Eurokid cometh. KID MONTANA, that is. CHRIS BOHN interrogates. Pic: PETER ANDERSON

EVER DIALLED-A-DISC and got a crossed line? It happens to me all the time. Why, just the other day I called up two favourites — Simple Minds' 'I Travel' and John Foxx's 'Europe After The Rain' — when this bilious foreign voice of some French-sounding kid cut in. Though it was rude of him to intrude, his comments proved illuminating.

The conversation went something like this (hum your own accompaniment):

The foreign Kid, quizzically: *"Bones in cars/Deaths from Avis/No more jobs/That's Roman . . ./What's so romantic about Europe?/What's so fascinating in Europe?"*

SM's enthusiastic Jim Kerr: *"Decadence and pleasure towns!/Tragedies, luxuries, statues, parks and galleries!"*

The Kid, still unconvinced: *"So what's so fascinating?/My accent whistling in the wind? . . ."*

John Foxx, suavely: *"Your voice is hiding things/When you say/I've hardly changed/In Europe after the rain/When the nights are warm/and the summer sways . . ."*

The Kid, now exasperated: *"Europe after the rain/Or before the atom?/No more colonies that were there before/The Third World has its sway! . . . So what's so precious about Europe?"*

The Kid's got a point

Suspecting he's about to slam his receiver down, I take his name and number to check out later just why he's bugged so bad by Britons' rose-tinted vision of the continental mainland. He says he's Kid Montana, he's from Brussels, Belgium, not France, and he'll meet me at an Italian cafe in Soho.

AS HE'S INCONGRUOUSLY dressed in a gaudy Hawaiian shirt, he's not hard to find. He's looking nervous — in a shirt like that I'd be nervous too — "I don't like sitting with my back to the door," he apologises.

Must be the gunslinger mentality, I figure, as we swap places . . . and a few facts about his past.

Small and perky, with an acute sense of pop's more absurd pretensions, he reminds me of early Spizz. His few records have the same untutored vitality, bluff pomp-pricking humour and lurching unpredictability. His connections reinforce an image of a pop poltergeist.

Kid Montana has just joined Gene Loves Jezebel in London; before that he worked in Fad Gadget's touring group and, back in Brussels, with the British exile Mark Beer. But his Belgian experiences are more interesting. He played in the post-punk swing group Digital Dance, with whom he recorded the excellent cult single 'Faulty', which was described thus by John Peel.

"He said: If you don't know how boring Belgium is, play this record," the Kid recalls. He'd contest Peel about the quality of the record — so would I — but he's not about to argue the point about Belgium. That's why he's here.

In between times he spent eight months in Africa working in a tile factory. He was later drafted into the army and it was while he was alone guarding a quiet base, with only a transistor for company, that he cultivated his disgust for the new romantic view of Europe.

"Here I was in this camp training to fight other Europeans and I hear all these songs about Europe!" He smiles at the irony. "All these fashionable songs about how romantic Europe is, about making love by the Danube, when it's really chaos here! In Switzerland people are fighting over a youth club! Amsterdam and Berlin are full of junkies, Vienna is a really boring town.

"And then I hear a song like Ultravox's 'Vienna'! It's like listening to a holiday prospectus. I mean, I could write a song about Peru and it would sound like an attractive place. It's a very funny situation, but I don't see why I should help mystify Europe, too. So I decided to write about what I considered to be important in Europe."

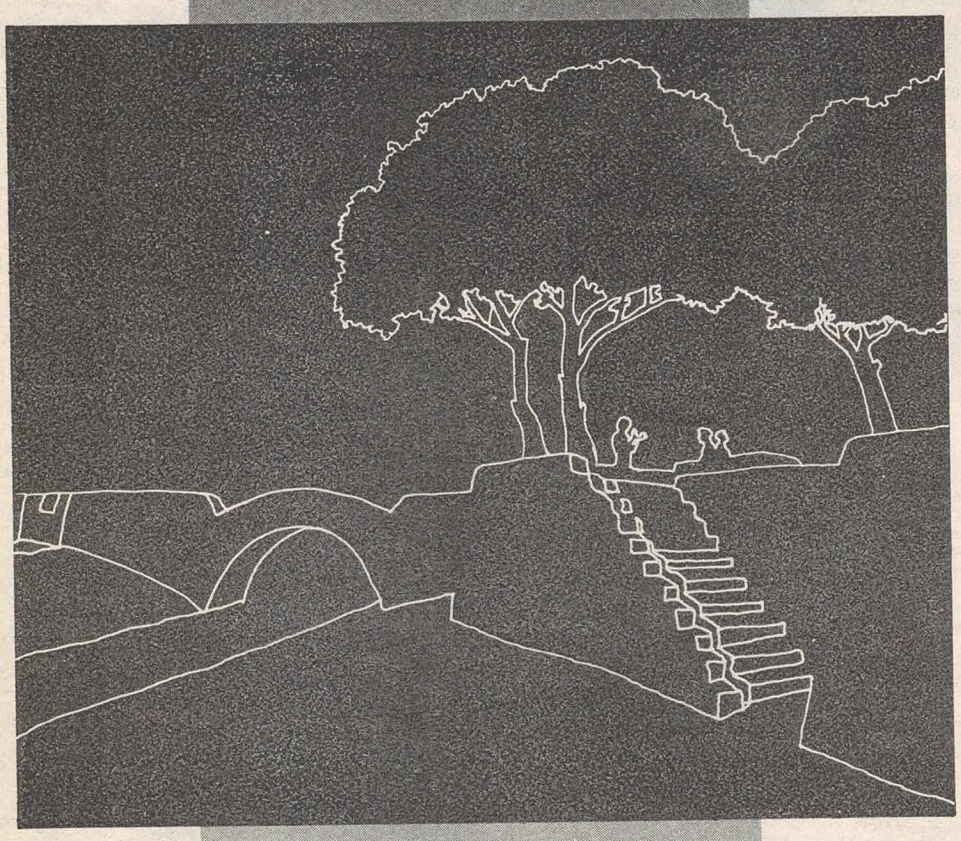
The result is the spiked fun of 'The Last Cruise', whose lyrics make up Kid's part of the opening conversation. It's available on the Kid's 12" EP 'Statistics Mean Nothing When You Get On The Wrong Plane', which contains two other soured synth observations and a delicate love song — 'La Passionara' — sung in French. Because the last is in his native tongue, it sounds more comfortable than the English tracks. Doesn't he have any reservations about writing in English?

Surprisingly, no. On the contrary. Kid explains: "My English isn't very good. I don't understand different shades of meaning so I must look words up. This means there's no poetry in what I am doing, just clear dictionary definitions. No ambiguity, I mean exactly what I say."

He pauses, smiling. "Besides, if I write for the Belgians, I can reach only ten million people. But with English . . ."

No ambiguity about Kid Montana's ambition either.

BLANCMANGE



NEW SINGLE

FEEL ME

LISTEN TO THE RECORD BY PHONING 01-675 0005

7" AND 12"

FEATURING THE VOICES OF MADELINE BELL AND STEVIE LANGE

U.S. 12" MIX BY JOHN LUONGO

ALSO AVAILABLE AS A LIMITED EDITION 7" PICTURE DISC

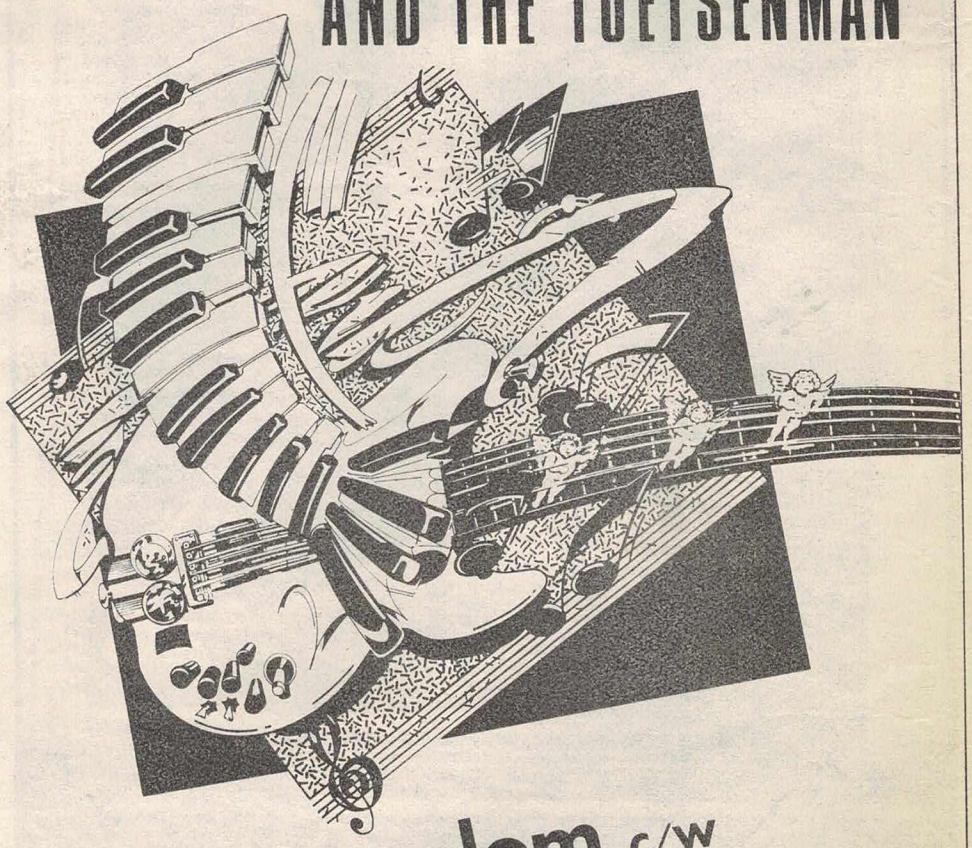
ON TOUR

JULY 1ST	DERBY, BLUE NOTE	JULY 15TH	BRIGHTON, X - TREEMS
JULY 2ND	GLASGOW, NIGHT MOVES	JULY 16TH	CANVEY ISLAND, GOLDMINE
JULY 5TH	LINCOLN, LINDSAYS	JULY 17TH	LONDON, ZIGZAG CLUB
JULY 6TH	SHEFFIELD, LIMIT	JULY 19TH	MANCHESTER, HACIENDA
JULY 8TH	LEEDS, WAREHOUSE	JULY 20TH	DONCASTER, MAINLINE
JULY 9TH	BIRMINGHAM, BOURNEBROOK	JULY 22ND	BASILDON, RAQUELS
JULY 10TH	RETFORD, PORTERHOUSE	JULY 23RD	BOURNEMOUTH, MIDNIGHT EXPRESS
JULY 13TH	SWINDON, BRUNEL ROOMS	JULY 24TH	BATH, MOLES CLUB

Mark King & Mike Lindup of LEVEL 42 are

THUNDERTHUMBS

AND THE TOETSENMAN



Freedom c/w

Freedom A GoGo

A brand new single

Available now on 7" and 12" (Extended Version)

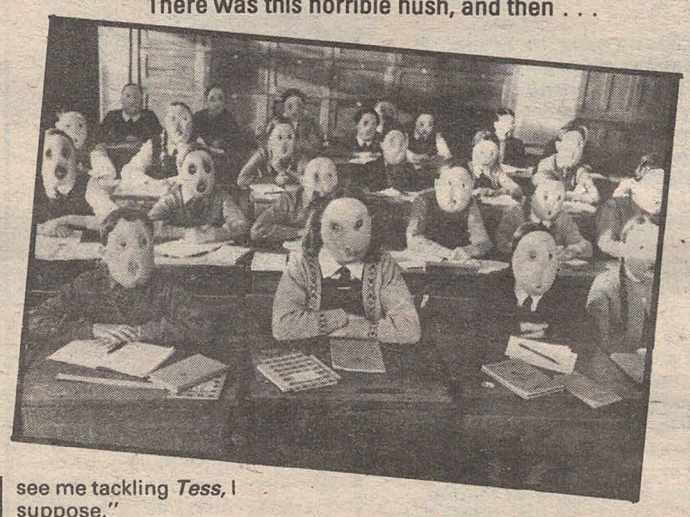
polydor

SILVER SCREEN

Alan Parker and an out of focus Bob Geldof on the set of The Wall and (below) the critics see the final print.

PARKER: UP AGAINST THE WALL

Richard Cook asks Alan Parker what he thinks of film critics. There was this horrible hush, and then . . .



NOT A MAN to cross, Alan Parker. Though affable enough in an interview situation he's quick to spot a disbeliever in his cinema of operatic emotions: righteous melodramatic flourishes, sweeping extremes of feeling, a scepticism towards the poetry of pure image.

Parker's a stocky, studied-scruff of a man. His North London accent remains intact and his volubility belies an initial air of professorial vagueness. I meet him on the eve of the West End opening of *The Wall*, his visual interpretation of Roger Waters' slice of Floydian bombast.

He tells me he'd volunteered an interest in assisting with rather than actually directing a film of Waters' memoir, but having completed his previous *Shoot The Moon* in California without any hitches, it turned into a Parker project after all.

Up to a point. Rumours of ugly scenes in post-production between Parker and Waters have abounded.

"The music was played in my house all the time. There's a semblance of a narrative line in it, which is the most important thing, and I thought it would lend itself well to film. Normally an idea in music is lost when a screenplay gets super-imposed over it, but Roger had a clear vision of how this should be.

"We were both used to getting our own way, and the problems were to do with creative authorship, not the film. It was to do with our own egos and it only happened in post-production. Editing a film is a far more sophisticated process than mixing a record — fortunately our editor was smarter than both of us. The film never suffered over our differences."

He doesn't elaborate on the apparent bitching and I have no great interest anyway. Instead I muse on how *The Wall* fits in an oddly disordered sequence of films: *Bugsy Malone* was an offbeat debut in 1976, scarcely clarified by the ensuing run of *Midnight Express, Fame* and *Shoot The Moon*.

"Why does there have to be a theme?" is the brusque response. "Each one is a personal vision. There was something different about each subject that interested me. I pretentiously think I'm an artist, although in this country you're not allowed to think that, and I can carry on in a lot of different directions. I'm still just beginning. I started very young and the only right way for me has been to go into different areas each time. You never really *decide* what to do next — you react against what you last did."

Is there any area he wouldn't touch?

"Not science fiction, all the hardware stuff. I don't really understand it," he adds with granite indifference. "I don't have a desperate ambition to do a western either."

The Wall follows close on *Shoot The Moon*, Parker's sometimes hysterical delineation of marital despair which despite poor reviews has slipped easily into his run of box office winners.

"The hardest part about making it was that it was so close to my own life. I was living away from home and it felt like a sort of exorcism at times. I don't think I lost perspective on it: some directors — the French — say you should *never* move away from your own life."

Is there a balance to be struck between character and narrative?

"I'm not interested in the long novel in filmic terms. I don't like going from chapter to chapter. I try and zero in on the heart of matters. I don't like rambling stories. I can't see me tackling *Tess*, I suppose."

Me neither. If there's one thing Parker's cinema has no time for it's the camera as prism of dewy reflection. Although a film like *Midnight Express*, which purports to be blunt-edged, is finally sentimental in its Dickensian view of squalor, Parker's movies are never rarified. Even *Shoot The Moon* is sold on a classic drama ticket, not pathos. Does he think it even possible to construct a film purely on image?

"You could do it . . . but it wouldn't be very interesting. In *The Wall* we've used images all through but they're to tell a story. Images for their own sake mean nothing. Then it's just like rock promo junk."

He's not taken by pop videos?

"No. I think it's atrocious. Button-pushing takes over from real thinking about what film is and what it can do. I sat on a panel viewing promos and about the only ones I liked were by Russell Mulcahey."

Has he found much difference between making films in Britain and in America?

"I never have. There's more receptive ears in America. There aren't really British films any more. But in actually making them there's no difference — Spielberg and Beatty can come here, and I can go to America. Crews are much the same — like Ken Russell said, they always spill coffee over your script!" He allows himself a benevolent chuckle.

Is it The Wall or is it The Evacuees? Clue: that nice young lad grows up to be big bad Bob Geldof.

PARKER'S GREATEST strength is his grasp of film as manipulative force: the content of *Midnight Express* (and *Shoot The Moon*, come to that) may seem a shallow play on the emotions but its impact is orchestrated with exceptional skill. Does he keep a particular responsibility in mind?

"I'm aware of that, yeah, but film and TV have always been manipulative. Hitchcock and Gance were manipulative. I was surprised at the way some of the scenes in *Midnight Express* shocked an audience because they hadn't affected me in that way when I was making it. It's like you know it's an illusion and then you get to see the film almost for the first time when you're sitting with an audience. I think that film did make me more sensitive towards that sort of thing.

"It's a very megalomanic thing being a director on a set. You say do something and then 60 people jump to do it. But if you're surrounded by friends who are ready to tell you you're full of shit or whatever, then that's healthy."

I wondered if he was bothered by film-makers like Godard receiving bounteous critical and intellectual kudos, while a 'populist' director like himself was somehow denied it. He appears suitably miffed, if a little resigned to the attitude.

"I think that's down to the snobbery of people like yourself. I don't believe the pretentiousness of Godard and people like that. They're like the Emperor's New Clothes. It's a matter of who you want to be accepted by. What I do is always done with integrity and I do it for a very wide audience. 40 million people saw *Midnight Express*. It changed the law between the US and Turkey. It may be easy for you to put me down but when the book's written in 50 years' time . . ."

Yes. Are his films a solution to our declining cinema audiences, then?

"It's never been part of our culture. We're down to about four per cent of the world audience now. Because, I don't know . . . the television, I suppose, which here is the best in the world. It's too easy to watch TV at home. People have got out of the habit of going to the cinema."

Does he have a favourite among his own films? He answers without hesitation.

"The first thing I did, a short 50 minute film which we did with our own money — *No Hard Feelings*. We sold it to the BBC. No pressures. It was set in Islington where I grew up and I think it had the most love. If I saw it now I'd probably be appalled!"

AT LAST . . . AS IT WAS MEANT TO BE HEARD!

WALT DISNEY'S

FANTASIA U

NEW DIGITAL RECORDING IN FULL STEREO

©WALT DISNEY PRODUCTIONS

DOLBY STEREO™

FROM TOMORROW ODEON HAYMARKET 930 2738

SEPARATE PROGS DAILY 1.45, 5.00, 8.15 pm. LATE NIGHT SHOW FRI & SAT 11.20 pm.
All seats bookable in advance. Reduced prices for under 16's Mats only. Party rates available.

SILVER SCREEN

THE CINEMA IS DEAD — LONG LIVE MOVIES!

Jimmy Hill heads clear for AFC Soweto Town Utd

LOOK BACK AT ANGER

Lucifer Rising

Directed by Kenneth Anger
Starring Marianne Faithfull

A GREAT, gaudy birthday cake, complete with lurid pink and white icing and candles, awaits Lucifer's return. The tone of Kenneth Anger's long-awaited film is just about irrelevant enough for us not to be surprised if the Fallen Angel received it full in his face upon his arrival. That he doesn't is only a minor disappointment.

Anger's painfully nurtured 15 years-old project, severely altered and reworked into a tight 45 minutes after its first star Bobby Beausoleil (now in jail for his part in the Manson murders) stole the original print, betrays no sign of its labour. It's an exuberant celebration of the Age of Aquarius even if it's as dated as the period it evokes. Nevertheless it feels all the better for missing the boat, as the distance of time removes the film's more directly evil connotations, leaving you free to enjoy it purely as spectacle. Indeed the absorbing rituals it reconstructs in a peculiar teen fanzine colour tint appear more quaint than real.

As with his mentor Aleister Crowley, there's something of the charlatan in Anger which, combined with his background as childstar and investigator of Hollywood's more bizarre history (c.f. his extended gossip/snipe column* Hollywood Babylon*), has instilled in him the will to entertain. Unlike most underground film-makers, he's not sloppy and his classical training means he's capable of realising a truly personal cinema.

Lucifer Rising ***has no narrative as such; it progresses on a series of image associations that begin with the earth opening up, unleashing unnatural forces, move through the ruins of Egypt where a high priest invokes the elements, and settles momentarily in Europe where Marianne Faithfull calls on ancient magic sites. Despite its rapid interchange of time, location and characters, it remains remarkably lucid, thanks partly to an excellent Bobby Beausoleil soundtrack (Neu meets 'Dark Star', recorded in jail), but mostly because Anger has forsaken the abrasive montage and corny-but-effective juxtaposition of good-and-evil of his best known* Scorpio Rising.

The illusion created is of an alternate, yet harmonious world, the effect is one of quiet ecstasy. You don't need to share Anger's revisionist view of Lucifer to enjoy it and there is no danger of leaving the cinema tainted.

Chris Bohn

IN THE WORKS

As the Empire collapses, the movie brats strike back. These — they hope — will be the forthcoming attractions at your local Odeon.

THE DECLINE and fall of the Empire, Leicester Square, is writ large in the accountant's ledger. Cinemas everywhere — or rather in the places where they still exist as cinemas — are suffering. They're suffering from TV, from video, from crappy 'supporting programmes', from Italy winning the World Cup — you name it, cinemas are suffering from it. But mostly they're suffering from people not paying money at the ticket office. People have got out of the habit of going to the pictures.

And yet . . . and yet hundreds of the buggers are still being made. Why? Simply because however alarmingly cinema attendances are dropping off, the *potential* audience retains its intense fascination for film as film. This is proved time and again whenever a Steven Spielberg or a George Lucas hits the jackpot with a *Jaws* or a *Star Wars,* whenever a film becomes an *event.*

The current example is Spielberg's latest, *E.T. — The Extraterrestrial,* which has queues already forming for next Tuesday's performace in New York and which United International Pictures cheerfully assume will not only make them heap big bucks but also clear the national debt. So long as the Spielbergs, Coppolas, Scorseses (fill in money-making / 'interesting' director of your choice) continue to make movies that strike a chord with the public at large, then there will always be the showcase cinemas in major cities throughout the world. (Rest easy, Empire Leicester Sq!)

And with the advent of Channel 4, cable TV and the already established video market, it's clear that the demand for films — all kinds of films — is actually dramatically increasing.

This occasional column, a subsidiary of *Silver Screen Inc,* hopes to keep you informed of the more enticing 'forthcoming attractions'; whether they eventually show up in your local Bijou or on the box in the corner is something for the accountants to sort out. And if *none* of the ensuing items tickle your fancy then you're looking at the wrong page.

☐ STEVEN SPIELBERG, nowhere near 40, is already one of the great populist film-makers. He achieved modest success with his first two films, *Duel* and *Sugarland Express,* went through the roof with his next two, *Jaws* and *Close Encounters Of The Third Kind,* and then spent the proceeds on a 'wacky' World War 2 comedy called *1941* (once spotted for an entire week at the Odeon Rochester). Undaunted, he tinkered with *Close Encounters* and come up trumps with the magnificent *Special Edition,* then trod water with the unadventurous — but phenomenally successful — *Raiders Of The Lost Ark.* Now he has two box office hits playing across America: **E.T. — The Extraterrestrial** and **Poltergeist** are currently rivalled only by Sylvester Stallone's *Rocky III.* It seems certain that *E.T.* (by all accounts an intensely moving drama about a 'friendly' invasion from outer space) will become the most popular film of all time, even before it reaches these shores sometime in December. *Poltergeist* ("the first real ghost story") is credited to Tobe Hooper, though Spielberg wrote and produced, and has told American reporters that he "designed" the film as well; it is apparently illegal to direct two films simultaneously. His next project is **Steven Spielberg Presents The Twilight Zone,** an anthology based on the rotten old TV series. The four segments are to be directed by Spielberg, John *American Werewolf* Landis, Joe *Alligator* Dante and George *Mad Max* Miller. Even so, the most remarkable fact is that the budget has been set for a mere $7 million, which just about covered the laundry bill on *Jaws.*

☐ FRANCIS FORD COPPOLA, 40-ish, is the man who sells his house every time he wants to make a film. Sometimes this gamble pays off: *The Godfather.* Sometimes it doesn't: *Apocalypse Now.* Sometimes it backfires so badly (his eccentric musical *One From The Heart*) that his whole studio — the somewhat altruistic Zoetrope — goes out of business. But Coppola, mad obsessive that he is, goes on. His production of Wim Wenders' **Hammett** (starring Frederic Forrest as Dashiel) is due for release this year, and he has recently started shooting, from his own script, **The Outsiders,** on location (bye bye Zoetrope!) in Tulsa. The cast includes Tom Cruise (previously seen in *Taps* and *Endless Love,* two of Ian Penman's *very* favourite movies), Matt Dillon (no relation to James Arness), Leif Garrett and Tom Waits (two tunesmiths of remarkably dissimilar style). Evidence that Mr Coppola may indeed by suffering from Oklahoma-induced 'sunstroke' are confirmed by reports that he is also working on an adaptation of *Peter Pan* (FACT).

☐ SCIENCE FICTION continues to be fair game for film-makers. The Spielbergs are already making their mark in America, and at least one huge film buff (hello Andy Gill!) is holding his breath for Ridley Scott's long-awaited

ROCKY III A

A Fighter. A Lover. A Legend.
The Greatest Challenge.
a ROBERT CHARTOFF-IRWIN WINKLER production · "ROCKY III" · SYLVESTER STALLONE · TALIA SHIRE
BURT YOUNG · CARL WEATHERS and BURGESS MEREDITH as Mickey · director of photography
BILL BUTLER, A.S.C. music by BILL CONTI · produced by IRWIN WINKLER and ROBERT CHARTOFF
written and directed by SYLVESTER STALLONE
MGM/UA
Soundtrack Album available on Liberty Records Read the Futura Paperback
Distributed by UNITED INTERNATIONAL PICTURES
Theme from Rocky III 'Eye of the Tiger' by Survivor. Out now on CBS records.

NOW LEICESTER SQ THEATRE 930 5252 70 MM | ODEON KENSINGTON 602 6644 · SWISS COTTAGE 722 5905 · WESTBOURNE GROVE 229 3369 | classic CHELSEA | ACROSS LONDON FROM SUNDAY.

ON THE BOX

Wednesday July 21
Who's Been Sleeping In My Bed? (Daniel Mann 1963). True star, Real Hero, King Drink, Mr Dean Martin in a wild goose chase after the few scraps of script that deserve his presence, in this stale story of a TV smarm sex symbol beset by private bedroom paranoia. This one's on you, Dino. **(BBC1)**

Thursday July 22
Send Me No Flowers (Norman Jewison 1964). Fi st off in a Rock 'Roy' Hudson season, with screen sweethearts Doris Day and Tony Randall. Roy is a hypochondriac convinced of encroaching death, determined to set wife (D.D.) up with alternative spouse. Light, elegant laffs. (Douglas Sirk fans note: this season includes — at last, Beeb! — *All That Heavens Allows.*) **(BBC2)**

Friday July 23
The Big Store (Charles Reisner 1941). Starring the Brothers Marx in what's considered one of their weaker MGM moments. But as with a Dino Martin, it's got to be good for a few gags or gawpy expressions. **(ITV Thames)**

Saturday July 24
Pocket Money (Stuart Rosenberg 1972). This comic Western has a reputation as peculiar and noble failure, aided and or abetted by Laszlo Kovacs behind the camera and a pre-*Badlands* Terrence Malick behind the typewriter. The company includes Paul Newman and Lee Marvin (as two down-at-heel outlaws), Wayne Rogers and Strother Martin. **(BBC1)**

Strangers On A Train (Alfred Hitchcock 1951). Unforgettable Hitch to start off the Beeb's laudable season of the grand, grizzly old boy's (Monty Smith, that is) favourite director. Robert Walker is one of the cinema's all-time psychos, Oedipus-style family ties and all. Some of the lower-key scenes are at least the equal of the film's more famous set-pieces (anyone for tennis? a fairground ride?) **(BBC2)**

Psycho (Alfred Hitchcock 1960). The originary chiller, every stitch right, from Anthony Perkins' eyebrows to Bernard Herrmann's score. Writing in his *Only Miserable Old Bow Wows Pass Up On My Boy Hitch (A Collection of Critical Essays)* Monty Smith says of *Psycho's* subtexual seams of erotic violence: "Phew, what a scorcher! At 109 minutes *Psycho* leaves us stranded with only the merest hint of 71 minutes to fill on a new Hitachi E:180. And taking into account the less, shall we say, long 101 minutes of *Strangers On-*" **(BBC2)**

Sunday July 25
A Question of Honour (Jud Taylor 1980). Smart-looking TV movie surrogate for *Prince Of The City* (the what it's not true???) with all round excellent cast in Ben Gazzara, Robert Vaughn and Paul Sorvino. **(BBC1)**

Dial M For Murder (Alfred Hitchcock 1954) ". . . where *Dial M For Murder* at 105 minutes takes care of at least another of our endlessly expectant Hitachi E:180s, and causes us to consider, in its own way, how many other films we have on tape with Ray Milland as a sneaky old loony. Furthermore . . ." **(BBC2)**

Monday July 26
The Hill (Sidney Lumet 1965). Lumet's intense, relentless study of POW camp sedition and sadism. Humid, all-out ensemble playing from Ian Hendry, Sean Connery, Harry Andrews, Alfred Lynch, and many more. **(ITV Thames)**

Ian Penman

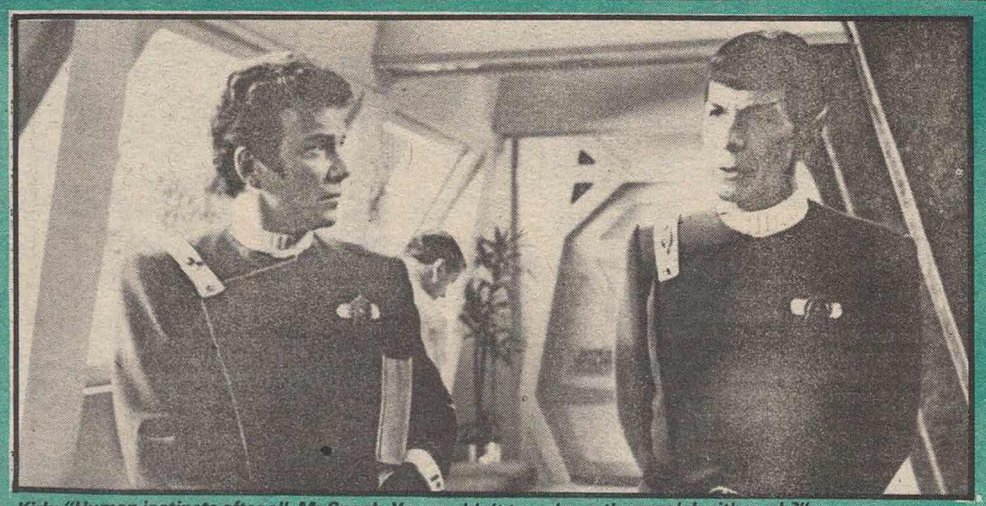
follow up to *Alien:* based on the Philip K. 'Don't Call Me' Dick novel *Do Androids Dream Of Electric Sheep?*, **Blade Runner** boasts special effects by Douglas Trumbull, Kubrick's colleague on *2001* and director of the underrated *Silent Running*. Dubious credits: The hopelessly wooden Harrison Ford glumly takes the lead, and the music is by Vangelis (''*Chariots Of Fire,* she a quite a gooda fillum''). Richard Cook is already raving about John Carpenter's latest, a complete re-moulding of the Howard Hawks 1950 classic, **The Thing**. Kurt Russell (Clint Eastwood in *Escape From New York*) takes his chances against the special effects, the music's by Ennio Morricone (Carpenter must've run out of themes), and by all accounts this *Thing* is only about 73 times more terrifying than *Alien*. And still somethings sci-fi this way come: Harry Bromley Davenport's **Xtro** is now shooting in and around London, starring Bernice Stegers, previously seen in Fellini's *City Of Women* and Alain Tanner's *Light Years Away*; and the Disney corporation are completing **Tron,** their heavyweight SF contender featuring computerised animation (full report in the next *Works*). With all this fantasy flying about, it'll be curious to see how well Philip Kaufman fares with his adaptation of Tom Wolfe's **The Right Stuff**, an account of how the American astronaut programme developed; already cast are Sam Shepard, Scott Glenn (as Alan Shepard), Kim Stanley, Levon Helm, Fred Ward and Ed Harris (as John Glenn). As for all the sword and sorcery nonsense, we'll save that for next time too.

□ SEQUELS AND SHORT TAKES: With *Grease 2, Star Trek 2* and *Rocky 3* upon us, the hapless film fan could be forgiven for supposing that at least most of the shit had been shoved in the projector. Not so! Here we go: **Halloween 3** (Debra Hill, you should be ashamed of yourself), **The Godfather 3** (Coppola's not involved), **Airplane 2** (with William Shatner joining Lloyd Bridges and Peter Graves), **The Next Sting** (without Redford and Newman, so we'll all be queueing up for that one, won't we?), **The Triumphs Of A Man Called Horse** (don't know why they didn't just call it *Flogging A Dead One* and have done with it) and **Porky's — The Next Day** (absolutely no comment) . . . Joining Robert De Niro in Sergio Leone's **Once Upon A Time In America:** Treat Williams (Danny Ciello in *Prince Of The City)* and Louise Fletcher (Nurse Ratchett in *One Flew Over The Cuckoo's Nest*) . . . After appearing with De Niro in Scorsese's **King Of Comedy,** and featuring in the screen adaptation of Kurt Vonnegut's **Slapstick,** Jerry Lewis has been given his head for the first time in ten years: Danny Baker's favourite film star is writing, directing and starring in something called **Smorgasbord** . . . Walter Hill follows *Southern Comfort* with a thriller, **48 Hours,** starring Nick *Dog Soldiers* Nolte . . . Woody Allen's next: **A Midsummer Night's Sex Comedy**, co-starring Mia Farrow and Mary Steenburgen . . . Mel Brooks' next: **Robin Hood** (and he'd like John Cleese) . . . John Cleese will star (with — Andy Gill-sized gulp — Cheech and Chong) in **Yellowbeard**, a comedy-style film written by Peter Cook and Graham Chapman. Fingers crossed . . . Tom Clegg, who cut his teeth on *The Sweeney,* is putting together the official film of the 1982 World Cup. Perhaps Brazil will beat Italy in this one . . . In the next *In The Works,* details on Fassbinder's last film, Bill Forsyth's new one, Ken Russell, Dudley Moore, *National Lampoon,* and Dustin Hoffman as a woman. Until then, a warning for all serious film lovers: Tinto Brass, the aptly-named man who brought *Caligula* to your local toilet — er, sorry — fleapit, is at last working on another film: **Fanny Hill**, your time has come . . .

Monty Smith

Star Trek II: The Wrath Of Khan

Directed by Nicholas Meyer
Starring William Shatner, Leonard Nimoy and Ricardo Montalban (UIP)



Kirk: "Human instincts after all, Mr Spock. You couldn't turn down the moolah either, eh?"

YOU WANNA see cheap? I'll show you cheap: an SF movie with no special effects credit. *That's* cheap. *Star Trek The Movie* raked in — so I'm told — $100,000,000, and parts of it were as wondrous to behold as other parts of it were ludicrous to hear, but this one is strictly from cheapsville, a warp-factor-five soap opera designed to bring a tear to your nose and a lump to your wallet.

To compensate for the absence of Stunning Visuals, we have Kirk in a revolting new haircut doing lots of character stuff about how he hates being an Admiral and would be much happier back aboard the (free) Enterprise meeting and exploiting interesting new life-forms; Ricardo Montalban making a risible attempt at Slinky Menace in the role of Khan, the chief bad person, and succeeding only in looking like Conan's grandfather after a long session at the hairdressers; . . . and the Death Of Spock.

Ah, yes. We become attached to the most absurd fictional characters for the most trivial of reasons, and since Leonard Nimoy has allegedly grown tired of wearing the Joe Strummer-type false ears, it is probably unnecessary for the producers to invest in lots of hi-tech stuff to get bums into seats. Everybody who's ever taken the slightest interest in *Star Trek* — let alone the hardcore Trekkies — will want to see the impassive old bugger get his.

Which of course he does in a highly heroic manner, nobly sacrificing his life to save his comrades, etc., etc., but it's somewhat anticlimactic after all those years of service to the cause of Interstellar Tack. I mean, he doesn't even get to become One With The Universe like the knuckle-jawed dolt who got snuffed in the last *Star Trek* movie. What he does get is launched into the infinite void while old Beam-Me-Up-Scottie plays 'Amazing Grace' on the bagpipes.

Anyway, there should be quite a lot of dollars — not to mention generous sums in other well-known and highly respected currencies — generated by the Death Of Spock. No doubt his resurrection — one or two movies hence — should be equally successful. After all, there's an old Vulcan greeting which goes 'Live long and prosper.'

Charles Shaar Murray

IN THE CAN

Cat People (Paul Schrader). I wish they'd hurry up and release this down here, so I can actually talk to someone about it, without giving anything away. Wonderfully layered work from Schrader and his handpicked crew — effective as shocker, erotic fantasy, pure aesthetic movie pleasure, or tapestry of cinema references / Schrader sign(ature)s. A work of love and lore. **(UIP)**

Clean Slate (Bertrand Tavernier). Appearing at your local art house if you're lucky — one of the other umissable movies of this year. Every little element in Tavernier's cross-Atlantic translation of Jim Thompson's novel is magic: Sarde's score, Noiret's walk, the speedy camerawork, seedy scenery and moral uncertainty. How to be philosophically bleak and voluptuously funny in one and the same instance (as Noiret's hangdog countenance often is, too). **(Curzon)**

Fantasia (Walt Disney). Not about my sweetheart's sister — Fantasia Dinski, anyone? No, I thought not — but about as big as animation gets on the cine screen, made when the backroom Hollywood boys got their acid from Tex Avery's man, and not cocaine from . . . search me. Bloody Mickeyphysical magic, anyway, whatever state you're in when you look at it. **(Disney)**

Firefox (Clint Eastwood). What stirred old tight lips' interest in this smudgy '60s retard / retread is anyone's guess. Ronald Reagan's might be a good one, as Commie-fearing Yankees have made it a box office biggie — and for a 150 minute thin-as-our-budget thriller, that's a good indication of where mass movie viewing sensibilities are heading. Who wants carefully crafted films that respect your intelligence, after all? Get on your horse and head back to form, C.E. **(Warner Bros)**

Laura (David Hamilton). Hire a video camera from yer local Radio Rentals and bring *your* wet dreams to life instead. Hamilton's are wetter than most, and not at all interesting or arousing — unless you're into sniffing Laura Ashley catalogues, that is. **(Bordeaux)**

Porky's (Bob Clark). Accusatory study by South Peckham Rastafari Collective the Sons of Jaw, an indictment of white society's injection of bread and offal into that already bloated signifier of Babylon, the pre-packed banger — surely a me(a)taphor we should heed, before time runs (contd page 53 Ceefax Minorities: White Liberal Glutton's Guilt). **(20th Century Firefox)**

Shoot The Moon (Alan Parker). What you might get — and want to forget — if you crossed Ingmar Bergman at his Woodiest, an M1 pile up, a Richard Brautigan 'portable', and Alan Parker's National Health psychoanalysis bill for late 1981. **(UIP)**

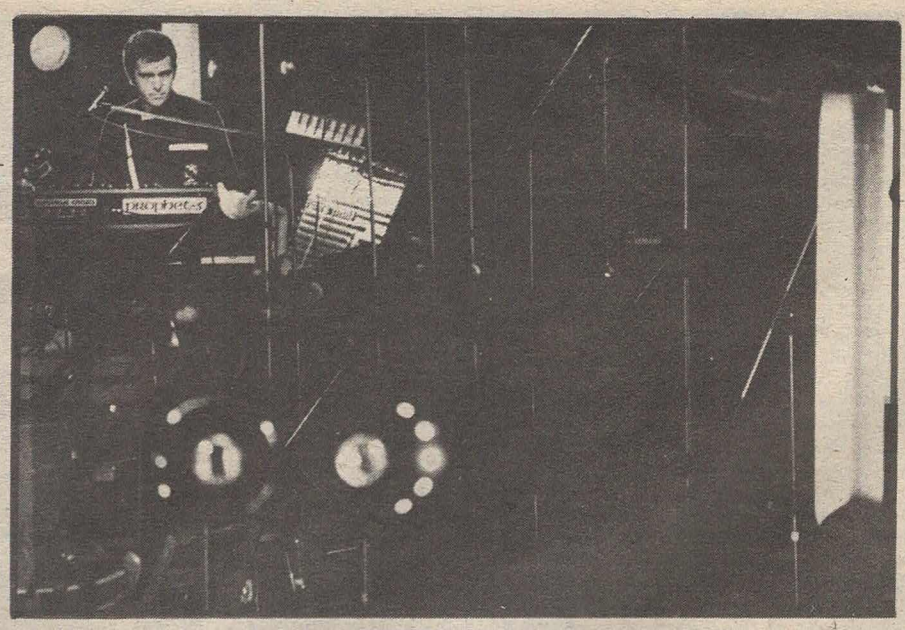
The Wall (Alan Parker). What you might get if you had a headache; the catch here is some self-pitying, sickeningly wealthy shallow egomaniac of a rock "star" thinks his headache is Art. Hypocritical Bob "Honest" Geldof agrees with this but makes the film (and his accountant happy) anyway, and Alan Parker makes it two turkeys inside a year. I mean, it's just like a wall, man, y'know, society's — put the other side of that Pigbag record on — just a Wall's pork sausage, man, Babylotion, man (cont page 305 Bir Sur Revisited). **(UIP)**

Ian Penman,man

A BATTLE IS ABOUT TO BEGIN. A BATTLE BETWEEN GOOD AND EVIL, BETWEEN A WARRIOR AND A MADMAN, BETWEEN THE AWESOME POWER OF THE STARSHIP ENTERPRISE AND THE WRATH OF KHAN. FOR SOME IT WILL BE THEIR FIRST MISSION, FOR OTHERS IT WILL BE THE LAST.

PARAMOUNT PICTURES presents STAR TREK II: THE WRATH OF KHAN Starring WILLIAM SHATNER LEONARD NIMOY DeFOREST KELLEY
Co-starring JAMES DOOHAN WALTER KOENIG GEORGE TAKEI NICHELLE NICHOLS also Starring BIBI BESCH and PAUL WINFIELD as TERRELL Introducing KIRSTIE ALLEY as SAAVIK
and Starring RICARDO MONTALBAN as KHAN Music Composed by JAMES HORNER Executive Consultant GENE RODDENBERRY Based on STAR TREK Created by GENE RODDENBERRY
Executive Producer HARVE BENNETT Screenplay by JACK B. SOWARDS Story by HARVE BENNETT and JACK B. SOWARDS Produced by ROBERT SALLIN Directed by NICHOLAS MEYER
Original soundtrack album on Atlantic Records and Tapes Read the Futura paperback PANAVISION® DOLBY STEREO™ A PARAMOUNT PICTURE
Copyright © MCMLXXXII by Paramount Pictures Corporation. All Rights Reserved. STAR TREK is a registered trademark of Paramount Pictures Corporation
DISTRIBUTED BY UNITED INTERNATIONAL PICTURES.

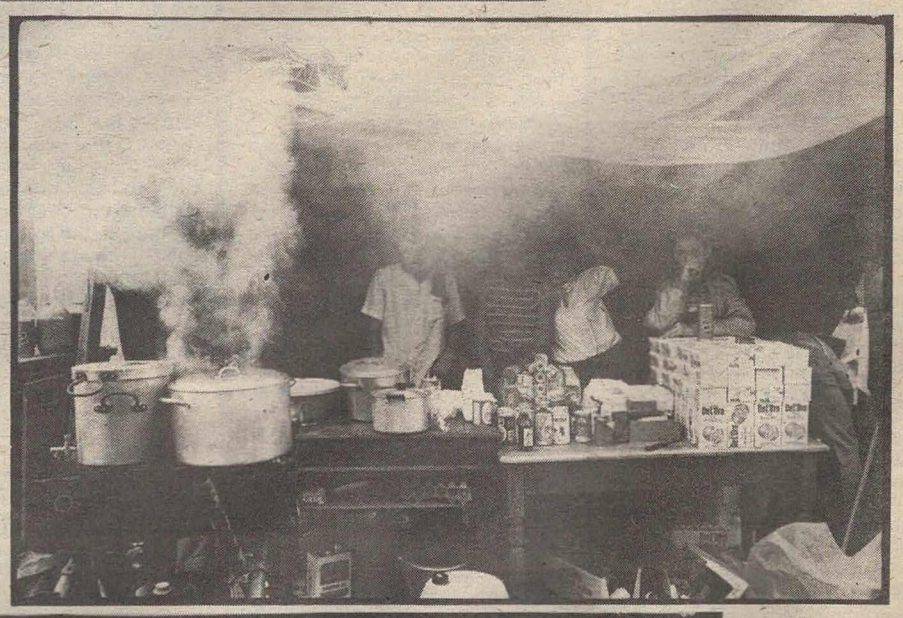
70MM*
NOW PLAZA* OFF PICCADILLY CIRCUS | ABC SHAFTESBURY AVE* seats bookable Tel: 836 8861
ALSO ABC BAYSWATER · FULHAM RD · EDGWARE RD
NOW ACROSS THE COUNTRY



WOMAD organiser and performer, PETER GABRIEL.

Would you buy a used see-through blouse from these men? MUSICIANS DU NIL set up shop and music.

Cooking . . . a well-known slang expression for a hot musical experience . . .



Drumming up business, THE BURUNDIS.

WOMAD

The flying Chinese dancers, TIAN JIN.

VIVIEN GOLDMAN takes a trip around the WORLD OF MUSIC AND DANCE and discovers that even the beauty of ethnic cultures can be a victim of economic restraints, governmental ignorance and union action. It was one helluva way for the WOMAD organisers to go bust.

PHOTOGRAPHS PENNIE SMITH

I DON'T KNOW whether I'll wear it a lot — it'll have to be a very special date — but my new Egyptian see-through, black net gown encrusted with turquoise, red, green and white sequins will always remind me of the WOMAD Fest.

Two of the Musicians du Nil, in their grey robes and white headwraps, were squatting on the grass by the Musicians' Village of caravans, framed in the rolling green of England's most magical countryside. WOMAD was after all about intercultural communication — music is one method, capitalism another. I hadn't had such a good haggle since I was in Morocco, although I reckon they got me for a sucker — I responded like a dumb tourist right on my home turf.

They wanted £7.00. I offered £4.00. Uh-uh. From across the caravans drifted the delicate, hypnotic chimes of the Balinese Gamelan. A pity that Balinese culture doesn't encourage the same merchandising yen of the Egyptians — I'd have swopped a few reggae samplers for the Balinese dancers' tight yellow satin waspies. The Egyptian musicians screwed me for £8.00 for the useful see-through dress, with a sequinned scarf thrown in.

Then the 'hard' guy — that's a technique as good in marketing as in interrogation — whipped out one of his instruments from under his robe, a stringed affair with a gourd and a bow. He began to scrape out 'Happy Birthday', Egyptian style. My mouth watered. £20.00. Too dear, too late. I'll have to stick with my triangle.

As I left them, I ran across the Chinese dancers, the Tian Jin, getting on their bus to leave. The day before, they'd reduced me to a quivering pulp with their performance. We all smile. We bow. We applaud each other. From across the Cheese Building drifted the sound of African drumming. Who was it? Could have been anyone.

Gasper Lawal, Britain's foremost African musician, was camping out with Gus "Damabala" Anyia and some other Nigerians a couple of hundred yards away. In the Cheese Building there was an African drum workshop, with a bunch of hippies and new wavers bashing away at ragged, heartfelt rhythms in a mock-up of an African village. Yer actual Burundi Drummers were knocking about somewhere — probably playing football. What a cultural confusion!

What a creative situation!

What a WOMAD!

IN LAST WEEK'S preview, I talked about "wallowing in the best of both (musical) waters". Sometimes during the three WOMADays, I felt more like floundering.

The Royal Bath and West showground, with its Babycham pavilion shaped like a crown, its banks, and its Milk Marketing Board stands, is normally used for agricultural livestock shows it was a welcoming welter of musics, an embarrassment of riches, really. As with all great festivals, there was a fair amount of pelting about, running across other people and agonising about what we'd missed. The eternal problem facing hypersonity — how to be in three places at once — got me again.

Sprinting up and down the dirt tracks, through a temporary medieval fair of commerce, against the rolling green backdrop. Past the Simple Simon wholefood store, the genuine Portobello Road sweetcorn stand ("the best in the west"), the wholemeal crepes stands, the fish 'n' chip stalls, the Jamaican fish 'n' fritter stalls, all great chow and great value. You elbow and shoulder past Bristol bohos, London nightlifers, old hippies, new hippies, punks, Haysi Fantayzee'd daughters and sons of Slits, with their odd hats and head-wraps. Apart from the regular festival gang, most had probably never attended a festival. But Bunnymen haircuts grooved easily to Prince Nico.

You passed a rather unfortunate quantity of bouncing artificial antennae. Past the retail outlets flogging the Fest's most popular consumer buy — super-bright multicoloured clothes that change into other clothes: hats that become bags, trousers that become shirts, jackets that become trousers *and* make the tea, embroidered with mystic slogans like 'For Planet Earth Only', perfectly portable for the post-hippie nomadic generations. They helped blur the tribal frontiers, vague enough at the Fest, between hippies, punks, and white dreads.

With multi-musics swirling in the WOMAD liquidiser, you've got to ask: what's going on here?

I passed some time roaming around with my colleagues discussing the validity of shoving on

OVER

WOMAD

CONTINUED

these assorted 'ethnic' musics out of context, arbitrarily, selected (unlike most multi-national arts fests), by a rock sensibility. I was the pragmatist, ultimately — despite the political dialogue and debate, here were all these nationalities hanging out together in a field near Glastonbury, communicating with and learning from each other. Even if at home, their people were starving, or had no freedom of speech. Putting the art back into party. It's right that it should be some kind of free-for-all, everyone welcome, just bring your own culture. Somebody has to be the first to speak, or we'll never get talking at all.

Out of the four main colonising powers — Britain, France, Portugal and Holland, the UK is in a unique position be the midwife of the international spirit the globe needs if it isn't to explode. We had a special way of colonising, which has a lot to do with the despised lady of the manor gracious paternalism, that part of the English upper-class spirit known as fair play. The basis and backbone of colonialism (the practical captive market merchandising aspect came *after* the initial Bible-bashing thrust, remember) is an understanding of the world that's decidedly MAD.

Who gave these people the arrogance to assume that only their way was the right way? That's a lack of respect for other peoples that can only mean lack of self-respect in the colonisers themselves.

Still, it's done now. Those nutters went out and imposed their culture on other people just as hard as they could; and because the British weren't quite as vicious as the French (remember: in France, you're guilty under law until proven innocent, unlike here), the vitriol between England and the Commonwealth countries isn't quite as bitter as between, say France and Algeria, or France and Guinea.

The people that the English imported for slave labour got the vote at least — unlike the Germans' Turkish immigrant workers. So let's try and work with the legacy of colonialism. The primary positive is that any English-speaking person can cross the globe and actually talk to someone else in Africa or the Caribbean. And vice versa.

The legacy of colonialism means that two attitudes are quite valid. One was expressed by Pigbag's Simon Underwood, standing on the side of the stage, marvelling at the Burundi Drummers' energy and sheer life-force that illuminated the entire festival. Meanwhile, leaning against the stage-railings were several Egyptian Musicians Of The Nile, well into posing for the photographers with keen, hawk-like expressions.

After their set, the Pigbaggers were off to Heathrow, to fly to Japan.

"After we've finished there," explained Simon, "we're going to Bali. I'm going to post my stuff back. I'm just going to have some shorts and a big hat, and I'm going to Egypt. I'm just going to travel around and play with as many people as I can." His eyes were gleaming at the prospect. That's the true spirit of fusion.

PRINCE NICO MBARGA, though unknown here, is a big superstar in Africa. His energising sets were among the most popular at WOMAD, although, as in the early days when Jamaican artists first came over here, he has to play with our Ivory Coasters instead of his own super-bad Rocafil Jazz musicians.

The Ivory Coasters did a good job under the circumstances (one week's rehearsal), but they sounded scrappy.

Still, Prince Nico together with his wife and co-singer, Louisiana Tildon, put on a dancing demonstration in the 'spoon position' that was a great example of the 'advertise-it' school of movement.

Prince Nico's acrylic knee-breeches with a ruffle down the side, and his yellow knee-length boots with a handy pocket in mid-calf, could start a new fashion trend. He's determined that his African pop will lead the trend for African music abroad.

Like Fela, Prince Nico comes from Nigeria, though he relocated to the Cameroons and evolved his music there during the Nigerian war. Prompted by the mention of Fela, Prince Nico nods vigorously.

"I like musicians who Africanise, who don't adopt the white man's culture. Africa is full of music, it's a national resource, and we have enough to exploit it for the next 500 years. I can't imitate Johnny Halliday, but he can't play our music. So why not get our own well blended and send it to the white people? The time has come when Europeans and whites should listen to the other parts of the world. African musicians should leave Western culture. Why should musicians play what they can't get to the peak, the top?"

Opposed, but somehow parallel to Simon Underwood's view, Nico's talking about the necessity for colonised people to un-learn, then re-learn, their own cultural expression. He's right; you've got to know your own stuff first, or there won't be anything to exchange.

I suppose it's not surprising since most of the imports were Master Musicians dealing with an inherited bedrock of skill, but the rock groups didn't come off too well at the Fest. Only two actually forced me to leave the room — Simple Minds and Echo And The Bunnymen.

The Beat came off particularly well, especially during an impassioned 'Stand Down Margaret' that rocked the house like a revivalist meeting with mass fervour. Pigbag were rambling at times, but basically delivered the good-time party-down for which they are known and loved.

Peter Gabriel and The Bunnymen both suffered from their new additions — the stunning Bristol Afro-Caribbean dance and rhythm group Ekome (who along with the Burundis were the stars of the Fest), in the case of P.G., and the Burundis themselves with Echo. But the Echos were a horrible noise, compared to whom Peter Gabriel (our host with the most) was a great spiritual experience.

Rip Rig & Panic packed out their tiny tent. As usual, there was such a mad party of writhing forms onstage that the audience must submit to their firecracker, volatile Molotov cocktail or leave the room. Luckily, their sturdy rhythm section is a strong enough foundation to carry any almost-missed moments forward.

Neneh Cherry was particularly glorious, chiding the audience: "I'm jamming better than y'all, and I'm *pregnant!*"

Together with bassie Sean's sister Andrea, they provide a warmth and human depth that holds the music together like superglue. Neneh's daddy, Don joined then followed their set with a magical session from one of his combos, Codona, featuring the brilliant Brazilian percussionist Nana Vasconcelos and sitarist Colin Walcott. The blend was liquid, lilting, soft and emotional, rounding off with Don rapping about his instrument, the dousongone: "I didn't find it, it found me . . . this guitar comed from MALI . . . this guitar's called a DOUSONGONE . . . this guitar comes from AFRICA! — Mali . . . " strumming as if the dousongone was a super-resonant double bass.

The welter of Cherry — jazz — sitar — Africa — Watts — Surrey — Bristol — funk connections provided by the Codona/Rip Rig & Panic axis typified the positive aspect of WOMAD far more than the Burundi's massive beat outweighing the Bunnymen's angst-laden guitaring, probably because it's part of a lengthy development of interchange rather than an impromptu grafting. Though the Burundis did tune in to the Liverpudlian rhythms on 'A Promise" not to mention improving them.

One of the greatest source musics presented by WOMAD was the Balinese Gamelan, playing their ego-less ensemble music on exquisite elaborate red and gold instruments. Their unexpected subtle crescendoes were emphasised by extremely glamorous dancers dressed in tight purple red gold and yellow robes who re-validated feminine movements. Sound and visual were both an inspiration.

Subtler sound overlaps were the resonances between, for example, the sets by the mastersingers of the Dhrupad singers from North India, Zia Fariduddin Dagar and Ritwik Sanyal, with Babulal Pakhawaji, and that of Canadian Jon Hassell, whose c.v. flits about between Brian Eno, Terry Riley, Lamonte Young, Stockhausen and the Indian vocalist Pandit Pran Nath. The two outfits both made underwater music, that lilted and lapped, enchanting you back into the womb before all this aggro started.

The most surprising, moving sound for me (mainly because I'd never really heard it before) was the lush, epic romance of the Chinese music. For their cross-cultural contribution, someone sang that old favourite, 'Drink To Me Only'. Apart from that, the Tian Jin's sense of colour was enough to make you drunk, even without West Country scrumpy and magic mushrooms. The pink lighting! The clear, singing blues, red, purples and yellows! Their colours evoked unpolluted air. The music was romantic and passionate, with melodic changes that make 'Lara's Theme' from *Dr Zhivago* sound like Throbbing Gristle.

Apart from the thrill of the dance of the young married couple returning to see her family — where the bride dances in a colourful pantomime horse — and the dance for making the fragrant rice wine — expressing their sincere wishes for their motherland to have a bright future (I quote from the delightful spoken commentary) — the lithe, eloquent Tian Jin Dancers acted out their folk stories with seductive grace.

The triumphs were the sword dance, and the spectacular number where the dancers waved long red ribbons, till they made shapes in the air that seemed to extend their body movements like ectoplasm streaming from the fingers on a Kirlian photograph.

I INTERVIEWED Cao Hoxing, a magnificent composer and head of the group, and Yuan Chengwu, their artistic director, with the aid of an interpreter. This was the first time the troupe has played in Western Europe, and obviously I was fascinated to know their response.

If you're not using Sennheiser you're not using your head.

Have you ever tried on a pair of headphones and felt your head should be square, or pointed?

If so, you'll be pleased to hear that at Sennheiser we design our headphones to fit the *human* head.

Therefore, wearing a pair isn't like putting your head in a vice, or as sloppy as wellies without socks.

Our headphones are designed to be featherlight, extremely comfortable and practically indestructible.

What's more, they sound as good as they feel. Their sensitivity, uniform frequency response and low level of distortion combine to produce a natural open sound with great clarity and definition.

And the price won't be over your head.

SENNHEISER

HAYDEN LABORATORIES LIMITED, HAYDEN HOUSE, CHILTERN HILL, CHALFONT ST. PETER. GERRARDS CROSS, BUCKS. SL9 9UG. TELEPHONE: GERRARDS CROSS (02813) 88447/89221

I never succeeded in breaking through their charming politeness and, yes, inscrutability! The subtlest question to provoke a specific, nay, personal response was gently but firmly sideswiped by a string of diplomatic platitudes — what was their biggest surprise on their first visit here?

"In Bristol the people are so kind and hospitable. The Welsh villagers were so friendly although we couldn't understand each other . . . "

And the rock groups? You don't have them in China.

"Our people love our traditional music. But we are eager to understand. We know your Shakespeare and your George Bernard Shaw, but we do not understand as yet your present. Many Chinese love Western classical music."

Would it be possible to hold a similar event in China?

"We already have sporting events, but probably, in the future . . . not in the *near* future."

We parted, bowing and applauding each other, and I wandered out onto the crazy camp-site and onto a field where King Trigger were going bang - bang - bang - thud. Ugghhh. Over in a corner, I see Lee, the friendly bespectacled main Chinese interpreter, standing with another musician. Hurray! Out of the official eye, maybe we can get some dialogue going!

Lee's friend was very communicative, talking very fast Chinese while looking straight in my eyes before I even had a chance to ask a question.

"He wants to know, for how long has this music been popular in your country?" translated Lee.

Ummm . . . it started in the '50s, but was mostly American -influenced, started to take a more national shape in the '60s and has evolved since then . . . I wondered whether I really wanted King Trigger to represent three decades of British rock evolution. This musician, who plays the gahu, a kind of Chinese bass, didn't seem to rate them too highly.

What about groups in China?

Lee said that many young Chinese love the Western rock they pick up on the radio, but they could never afford the instruments. Prompted by the super-amicable spirit between the three of us, I open my big mouth.

"I think the whole world is full of people, then politicians. Isn't it great when the politicians allow the people to get together and talk?"

Lee translates to his friend. His friend says something back in rapid Chinese. Lee turns to me. "I am so sorry, we have to go to catch the bus now."

Nope, I just couldn't scrute 'em. Too inscrutable. Even when I saw them leave on the bus, three hours later. We bowed, we smiled.

TOWARDS THE end of the third day, I ran into Peter Gabriel. Unlike the majority of our rock establishment, typified by the disgusting Rolling Stones, Gabriel and Pete Townshend have put their money where their mouth is and tried to put back into the community that gave it to 'em in the first place.

As far as I can see, Peter Gabriel deserves a slap on the back and some red roses. But the man did not look happy, despite his brightly coloured festival waistcoat that probably doubled as a pair of hiking boots.

I knew instantly. Artistically, the Festival had been an unqualified success, a three-day musical orgasm, in fact. It could only be the bucks that brought a frown.

"Have you had enough people here to cover costs?"

"In a word . . . no," said Peter, bravely trying to force a smile. I recalled his crack the week before about there being interesting places like the bankruptcy court.

"Even with the video rights?"

"We have to see if we can sell it, first. But," he said with conscious positivism, "at least we've shown that there are people who want to hear other musics apart from rock. Even if we can't carry it on, somebody else will."

The brave, bold, visionary WOMAD Festival ship crashed on the rocks, its direction misled by the combined Philistine powers of the Tory government and the Unions in the shape of the rail strike that kept many at home . . . But perhaps it was over-ambitious: nobody could possibly have checked out the massive gathering of the international talent presented simultaneously on the stages. The WOMAD Festival, however, was a beacon for the future.

And there undoubtedly is a future, because there are enough people who feel other cultures, not for political or academic reasons, but because people do feel. Like Martin Lovis, the collage artist whose work, like John Heartfield's, is shatteringly apposite satire on South Africa. I somehow expected him to be a black South African, but no, Lovis is a west Londoner and white.

How did you learn so much about South Africa? Have you spent a lot of time there? Do you come from there originally?

"No," said Lovis. Then he added, "But in a way, I suppose I do."

That human spirit that politicians can never control makes me think we'll see another WOMAD somewhere, somehow. By any other name, it would be as sweet.

KNOW Y. MAXIMUM JOY In The Air Y26 Single.
PIGBAG The Big Bean Y24 Single. PULSALLAMA
Ungawa Part 2/The Devil Lives In My Husband's Body
Y25 Single. CHRISTOPHER REEVES Dining At
Dzerzhinskys Y23 Single. SHRIEKBACK Tench Y21
Mini Album. SHRIEKBACK Sexthinkone Y22 Single
BERESFORD/HONSINGER/TOOP/KONDO, Imitation
of Life Y13 Album. SUN RA Strange Celestial Road
Y19 Album.
SUN RA APPEARING AT THE VENUE,
JULY 27/28.
70a Uxbridge Road, London W12
Tel: 01-743 2318/2336
DISTRIBUTED THROUGH ROUGH TRADE

Shop into Boots

SINGLES AT BOOTS STILL ONLY £1.10

Pop into Boots
for all your
favourite sounds.

'Singles' refers to 7" singles.
Available from Boots
Record Departments.

Boots
So much more
to value

SINGLE OF THE MOMENT

Pic: Joe Stevens.

Bronx's king of the quick mix.

GRANDMASTER FLASH AND THE FURIOUS FIVE: The Message (Sugarhill)

Patronised by Tina Weymouth and New York's SoHo art crowd, overdosing on crazy street jive and astrological bull — all the immediacy and presence seems to have disappeared from the rap music on Sugarhill recently.

But careful with that critical backlash, Eugene. The Grand Master has been away watching, waiting and brooding (some say in a mental institution after having his soda pop spiked with mind warping hallucinogenics — and the claustrophobic visions of this record certainly bear that out). 'The Message' is a devastating return, going far beyond 'rap' or 'protest'. So far in fact that it's one of the most mesmeric records you're likely to hear. Ever.

It's summer in New York City and the noxious fumes are getting thicker and the ordinary folk who work hard and play hard all year are starting to get restless and agitated. On the streets and on the sidewalks faces begin to twist and grimace. The tension is becoming unbearable and some people are beginning to crack up. Right, Flash — take it away.

"Broken glass everywhere, people pissing on the stairs, y'know they just don't care./I can't take the smell and I can't take the noise,/Got no money to move out./I guess I've got no choice./Rats in the front room, roaches in the back./Junkies in the alley with the baseball bat./I tried to get away but I couldn't get far because the man from the garage re-possessed my car./Don't push me 'cause I'm close to the edge./I'm trying not to lose my head."

There's greed, ambition and despair in the battle for a place at the head of the rat pack and 'The Message' clocks it all perfectly. A pathetic bent figure with zombie eyes tells a story in itself.

"Crazy lady living in a bag, eating out of garbage pails,/Used to be a fag hag . . ./Was seen up on Princes seemed to have lost her senses./Down at the peep show watching all the creeps so she can tell the story to the folks back home./She went to the city and got social security,/She had to get a pimp she couldn't make it on her own./Don't push me, I'm close to the edge./I'm trying not to lose my head."

From the seamy underbelly of Times Square way up to the tenements of Harlem and back down to the bums on The Bowery and the advertising execs with the alligator skin shoes on Madison Avenue the heartbeat of the city is struggling to keep on top of its own internal cancer. 'The Message' fixes on your spinal vertabrae like a clamp, puts the central nervous system into overdrive and takes you through seven minutes of menace and shock — the bass pumps like a piston and stings like a scorpion. The phasing moves through the mix like a scythe, tearing into the city's ripped back sides while Flash builds from bitter frustration until by the end of the record he's spitting out huge bellyfuls of ugly black bile.

"A child is born with no state of mind, blind to the ways of mankind./God's smiling on you but he's frowning too,/Cause only God knows what you're going through./You grow in the getto living second rate and your eyes will sing a song of deep hate./The places you play and where you stay are like one great big alleyway./You'll admire all the number book takers, duds, pimps, pushers and the big money makers./Driving big cars spending twenties and tens and you want to grow up to be just like them./Smugglers, scramblers, burglars, gamblers, pickpockets, peddlars and even panhandlers./You say, 'I'm cool, I'm no fool' but then you end up dropping out of high school./Now you're unemployed or null and void./Walking round like you're pretty boy Floyd./Turned stick up kid but look what you've gone and did,/Got sent up for a eight-year bid./Now your manhood is took and . . ./You spend your next two years as an undercover fag being used and abused to work like hell until one day you were found dead in the cell./It was plain to see that your life was lost,/You was cold and your body swung back and forth./And now your eyes sing the sad sad song of how you lived so fast and died so young."

'The Message' is part of a great tradition in black music which thrives on alertness and prides itself on morality and strength. As an incisive contemporary overview on the inner city malaise it is without parallel and combines with the break dancing teams presently setting New York alight to make a truly potent upheaval of the soul tradition. And when you compare the sass and conviction of this to any of our homegrown pork pie and pint punk poets or so called mobile, energetic new pop groups you get the impression some people aren't telling the truth. Get 'The Message'?

BOW WOW WOW: Louis Quatorze (RCA)

I'm sure Malcolm McLaren's eyes went dollar bill as soon as he put Bow Wow Wow together. It must have come as a shock when it took well over a year for the group to get a hit record. Where the old rat made his mistake was that he was trying to sell dirty old man sex to 14-year-old kids in the form of a nymphette who hated her parents and was surrounded by three lecherous slobs. Didn't he know that the typical adolescent loves its parents and gets their sexual experiences in a much more healthy and practical way than 'controversial' pop records? The idea may appeal to some tired old scumbrains — Fleet Street or music press hacks — but then they're not actually going to buy the records. (Though they'll keep putting Annabella on their cover till the cows come home).

Anyway now that Bow Wow Wow have had a hit with the sort of song that makes Charlene sound special it's time to go back and start trying to sell the group on the premise that they were originally put together. 'Louis Quatorze' is from the 'Cassette Pet' and its filled with all the little gasps and moans that are absent from skin mags. It's been re-recorded with Joan Jett's mentor Kenny 'I've got the longest tongue in the music business' Laguna at the controls and is about as subtle and sensual as a two-ton bull at mating time. *"He's my partner in this crime because I'm just 14. Whhoo,"* squeals Miss Lu Win. Still only 14? After two years? Malcolm certainly got himself a good investment that time.

few times, the song's dissected and then taped together, half-way through the trombonist gets kicked and phones in the solo from the hospital bed across the street where she was lying in a coma. Am I close?

ALLEN GINSBERG AND THE GLUONS: Bird Brain (Wax Trax)

TOM ROBINSON: Now Martin's Gone (Panik)

Two people who've always been full of good advice, setting the world to rights putting us all on the straight and narrow whenever we strayed from their path, their inspirational light shining bright. Allen Ginsberg wrote a poem called 'Howl' in 1958 and created the world a few years before. The Gluons could be another name for his dentures which he definitely seems to have taken out for this hideous consummation of decades old hippy paranoia and years old punk pretend rebellion. 'Bird Brain' is anything that sticks out a mile, anything you're not sure about — a shopping list of injustices and horrors from international history. Do us a favour Al and take that old bore Burroughs with you back to Algiers, do you really think we need old dopes like you to tell us about the world?

Maybe you could take Tommy boy as well. After a few years of using records as a political fly posters Tom's returned to the mopey bedsitting introspection of dirges like 'Too Good To Be True' and now uses them as problem pages.

SCRITTI POLITTI: Asylums In Jerusalem (Rough Trade)

For Scritti Politti the transition

SINGLES

REVIEWED BY GAVIN MARTIN

BAD MANNERS: My Boy Lollipop (Magnet)

Doug Trendle is a smart guy who doesn't believe in overworking his brain when it comes to making music. This must be the most obvious thing Bad Manners could do at the moment and I suppose the ability to realise what is the most obvious thing you can do is in itself one of the fundamentals of having hit records.

Maybe some day Dougie will give it all up to start using his skill to do something really important like to become champion Stoke Newington and district pie and bitter consumer. Until then this is the sort of thing you'll be well familiar with — rude, rumbustious and jolly.

THE FUNBOY THREE: Summertime (Chrysalis)

No-one's ever likely to get worked up about FB3 — good solid lads who always support the right causes and if they want a little sweetness and limelight — fair play to them. Sweet. Actually . . . I think this record is, at least, a minor disgrace. It really sounds as if they had no motivation or interest in recording it, as if it was a toss up between recording this and picking their noses all afternoon. Nobody had any spare change so they decided to do both.

Terry Hall plays the defrocked choirboy, George Gershwin's spirit is exhumed and kicked around the studio a

from earnest theoreticians of the new noise to smartie tongued darling intellectuals of the new pop seems to have been an easy and painless move. One year living in a Camden squat and the next year . . . well they may still be in the squat but they're also on the front page of the music press.

For all their lyrical waxing about the classic paradigm that can be set by the pop song they aren't really very good at composing melodies — look no further than the atrocious sprawling 'Faithless'. Basically all that's changed is that they've discovered Green has a voice like raspberry syrup and started to ladle it all over jittery little attempts to be commercial rather than jittery little attempts to be obscure like they used to. After that s'easy — just blind them with science. How else do you explain a derivative rag of a song like 'Asylums In Jerusalem'?

THE KEYS: Suspicious (A&M)

One of the more accomplished releases this week although it suffers from an execution which is a little cautious and a production which doesn't give the song the depth it requires. The Keys come from Portsmouth and 'Suspicious' is the sort of astute stalking funk I'd have thought Linx would have progressed to after their first LP. The playing is great, using a lot of fresh ideas where you expect to hear the usual cliches. Watch out especially

for the turn in the singers voice and the curling bass guitar.

THE SYNTHETICS: Japanese Toys (Cheapskate)

Round about 1979 The Vapours released a record called 'Turning Japanese' and since then we've never heard the end of the place. Not content with their tasty but way way over-priced food and knack of making everything ten times smaller than normal, the Japs are now trying to make their own music. And once or twice they almost succeeded but ended up with The Plastics and The Yellow Magic Orchestra, which must be a bit like asking for sushi and getting cod roe.

But what's even worse is that lots of really dull English groups are making records that they think they would be making had they been born in Japan and were able to coast through life on hi-tech rollers — everything a lot more compact and less complicated than back home. And lo and behold we have pots of piss like 'Japanese Toys'. Hugh. Imagine wanting to be part of a trend started by The Vapours.

THE DRAMATICS: I Can't Stand It (Capitol)

A bit too long on 12-inch but it sounds like prime time modern day Isleys music and, as any fool knows, at their best The Isleys make some stormers. No complaints here, this is a very good record indeed.

THE TOM TOM CLUB: Under The Boardwalk (Island)

We've already had Terry Hall way way overplaying a supposedly endearing vocal delivery and here we have Tina — Kooky college kid from the city turned all ethnic, funky and carefree — doing the same thing with her squeaky pitch. The rush for the single of the summer is on and watch how many classic songs get murdered in the rush. Dressed in a sleeve that would hardly make it onto the *Vision On* picture gallery The Tom Tom Club clump and drag where The Drifters were stylish and magnificent. Tina addles lickle gurl charm where Johnny Moore offered a deep rich baritone; the whole thing's a horrible shambles. TTC are one of many groups finding there are few things harder to cope with than the annoyance of a good example.

THE MONOCHROME SET: The Mating Game (Cherry Red)

So far the career of The Monochrome Set has mirrored that of Scritti Politti without the politics or *NME C81* behind them. Their horribly twee 'tea and buns' type English whimsy has been gradually angled around to the mass market and this slice of giggly Grammar school boy soft porn could be the one to do it. Benny Hill for post graduate wine bar drinking cheeps: *"Squeeze, suck, pinch, pluck./Wobble wobble grab and gobble darling ahhh/Unzip — ooze, drip. Dippy, dippy wet and slippy."*

Oswald! Peregrine! Put your hands above the table where I can keep my eyes on them.

BILL LOVELADY AND SHANKAR: Himalaya (WEA)

You have to be quick in this game, I can tell you. You can nob off to the pub at lunch time and by the time you come back some totally new and wonderful musical happening has lit upon the world. So you can imagine my chagrin when last week I returned to the office after a few swift ones to see superior mugs seated behind the typewriters. I opened the paper to discover the awful truth — somewhere all these livelier than lucifer blokes were whipping up some great jungle frenzy, a sort of dynamic new wonder drug and where am I? Down the pub. Africa was in and I was up The Khyber without a pass. I wouldn't say I was embarrassed but everytime I opened my mouth somebody tried to stick a letter down my throat.

This week though I'm way ahead of everyone. I've invested in the patchouli oil, curry powder and cheap coloured cloth. Yup, it's time to go Indian! All you'll need is a hog of a song and a contribution to 'WOMAD', just ask Shankar. It's something all you earnest young men with fringes falling in your faces could consider as an alternative career. And it's accompanied by some sort of noise from Will Sergeant of The Bunnymen with a lead instrument that sounds like the vocalist from the first side caught in a mangle.

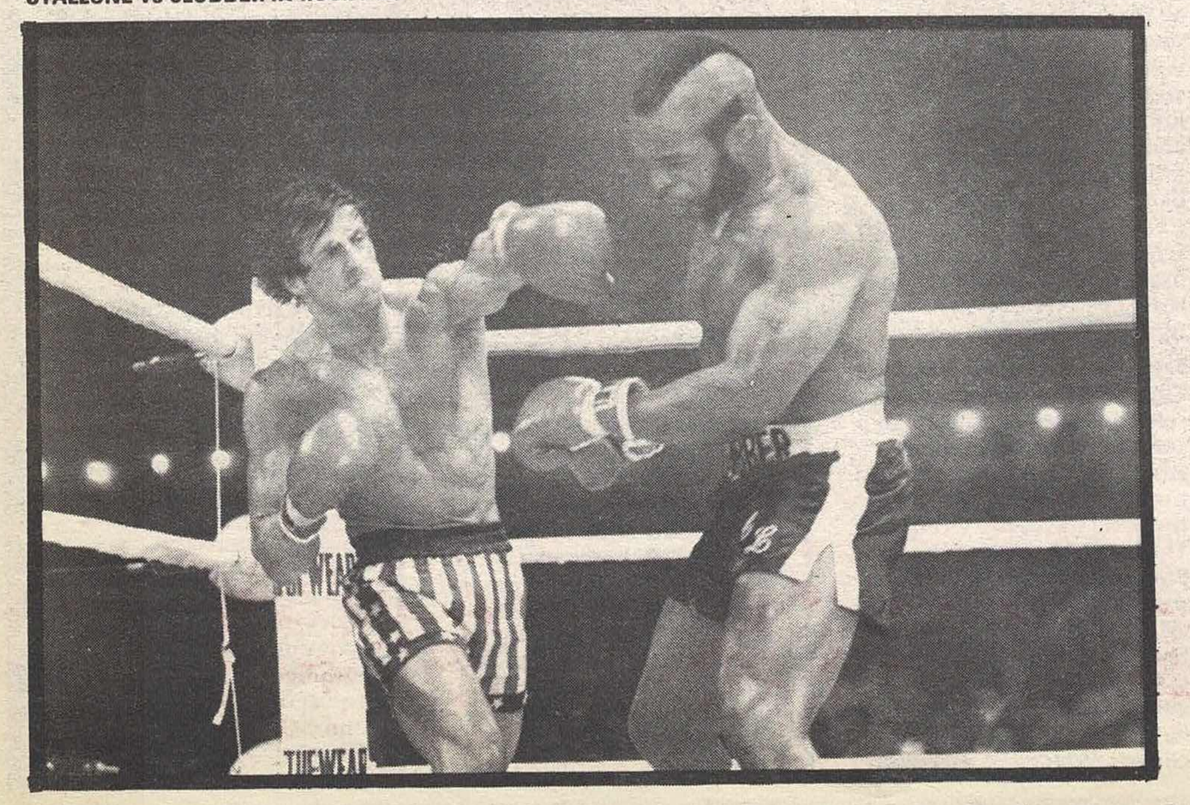
Thanks all the same, but next week I'll just stay in the pub.

THE ITALIAN STALLION COMES TO TOWN

The man who made *Rocky* roll is back and pulling no punches. SYLVESTER STALLONE, the star and director of *Rocky III*, reveals the dream he's built into an epic American myth. Inside every giant, there's a little guy just busting to get out ...

INTERVIEW: RICHARD COOK
PHOTOGRAPH: PENNIE SMITH

STALLONE Vs CLUBBER IN *ROCKY III*



GO FOR IT!

DO WE HAVE ANY HEROES LEFT IN THESE TIMES?

Imagine a kid, born in Hell's Kitchen, New York, raised in a broken home, expelled from schools, growing into a man built like a dockland hell-raiser; scuffling for parts in plays and movies, sleeping in bus stations; scribbling scripts and failing a thousand auditions; and finally, when almost 30, struck Zeus-like with inspiration: a story of a fighter, a lovable no-quitter pug, a guy determined to bust through the ceiling on limitation and shake a dream by the throat until it takes solid shape. A story to make his own life run the same expressway to the stars.

You don't have to imagine him. It's Sylvester Stallone.

"Rocky is a pretty accurate barometer of people's own feelings towards their own situations. They can relate to not being able to accomplish what their own dreams and aspirations are. They see that maybe it can be done through, just . . . raging perseverance, going for it, taking that one shot. They can accomplish it, at least vicariously.

"Rocky works solely on the emotions. If it doesn't reach you through the heart, it's failed. If it reaches you intellectually, it's failed. It's a cathartic experience."

Can you resist it — the dizzying roar of the crowd, the sweeping gaze taking in the rows of bulging eyes and outstretched arms and wolverine eagerness for triumph? Can you resist surrendering control to that seismic exhilaration?

THE BELL

SYLVESTER STALLONE WAS A STRUGGLING CHARACTER ACTOR WITH A SIDELINE AMBITION AS A SCREENPLAY WRITER WHEN IN 1975 HE HAD THE IDEA OF CREATING ROCKY BALBOA.

He'd seen the fight between Muhammed Ali and Chuck Wepner, an over-the-hill roughneck who pushed Ali to 15 full rounds. If that could happen in *real life*, why not the movies too?

The way *Rocky* took shape and eventually took American box offices by storm, is so dream-like it's as if Hollywood reincarnated itself as Stallone's plaything. The Chartoff-Winkler production team offered him hundreds of thousands for the script (Stallone was virtually skint at the time), but he turned down every cheque until granted the shot at starring in the film too. United Artists must have groaned when the picture took slow returns at first; yet somehow the film struck a universal allegiance that made takings soar. When the Academy responded by giving the film Best Picture too, Stallone was set up for keeps.

In retrospect, the reversion to a deliriously romantic outlook must have been embraced with open arms by a cinema establishment sated with the dour chic radicalism of *One Flew Over The Cuckoo's Nest*. *Rocky's* environment was the ring, enshrined in the American dream as a mythic gateway to untold wealth and prestige for a simple prole ox; it doubled as a heavyweight tearjerker, with the blossoming love between the winningly clumsy fighter and Talia Shire's lisson Adrian; and it drove a rousing climax where, though Rocky misses the title, he is the victor in all else.

It was enough like life to charge the spirits of a million would-be champions and still kept inside the ropes of Hollywood's tradition; leave 'em with a song in the heart and a tear on the cheek.

Stallone's portrayal was so hand-in-glove it surpassed the method book. Stallone *was* — and still *is* — Rocky. Boxing movies were all but buried by John Huston's 1972 *Fat City*, which — although depicting the club fighter circuit with a soft skid row poetry — seemed like a death knell for the sport. *Rocky* performed a Lazarus act. The fighter's simple dignity made him seem more like the little guy standing tall than the lumpen, bludgeoning meat head he could have been: and it was down to Stallone's polish that he came out so genuinely heroic.

Remember the innocent chased by a crazed Jack Lemmon in *The Prisoner Of Second Avenue*, the crag-headed punk screwball driver in *Death Race 2000*, and the Bowery pigeon fancier, all lower lip and ominous bicep, in *The Lords Of Flatbush?* Stallone's build had led him to bit roles that now look like starting blocks for *Rocky's* bravura one-man show.

Rocky II, the inevitable sequel, was his first try at directing the character as well as playing him, and it underlined where Stallone's affection for the movies lay — in the three ring circus of emoting, camera and editing techniques telescoped into the service of, well, the straight knockout punch.

In the climactic sequence where the road-training Rocky is followed by a gathering army of idolatrous kids, until an entire neighbourhood has tailed him and the great Hercules acknowledges the acclaim, the huge, bountiful, critically-confounding love that fuels Stallone's cinema *gushes* forth. It's archetypally manipulative, but I defy you to remain immune.

SO HOW DOES THIS CELLULOID TITAN SHAPE UP IN PERSON?

We're holed up in the slowly fading elegance of the Dorchester, awaiting his appearance. At last he walks in: rather incongruously, there's a pipe between the lips; but in every other detail — the great shoulders, the swept, pristine hair, the flawlessly chiselled face, open-neck shirt and heavy gold neckchain, the calm, deliberate strides and perfectly judged handshake — this is exactly The Great Syvlester Stallone.

"Rocky is a noble savage. He's doing in the 20th century what people cannot now do, chasing their destiny. Today we're relegated to office work, going from here to here, with constant government intervention in what we do. The era of the free spirit — the Crusades, or whatever — has all gone; and Rocky belongs to that era. He's a throwback. A gladiator in tennis shoes."

Stallone leans forward to sip some coffee. Though his rich, New Yorker's voice has a sleepy quality that sometimes recedes into a deep drawl, his absolute lucidity is soon apparent. Only a trace of weariness in the eyes hints at his fatigue, caught up in a week-long whirlwind of interviews to promote the new *Rocky III*.

Rocky III? THREE? Come *on!* Rocky finally got his title in *II* — surely he can't struggle through another extravaganza of mug-bashing?

In fact, *Rocky III* is a brilliant success. Fears that Stallone might have milked his man beyond tolerance are dismissed by the fired-up exuberance that runs through the whole film. In living out every cliche in the text of sports melodrama — the noxious challenger unseating the champ, who in turn has to face up to his own fears in an attempt at finding his 'eye of the tiger', the last-chance shot at regaining the title — Stallone renews film's ability to transcend: Rocky's jousting is *ecstatic* in its suspension of disbelief.

Cinema is many things to me: but if any film this year has made me want to stand up and cheer, head and heart bursting, it's *Rocky III*.

"The most interesting aspect to me is the accomplishment of the dream, to get to the top of the mountain. But even more fascinating is how you stay on the mountain and then get down gracefully. I guess I've gone about as far as I can go in notoriety and the thing now is to try and get out unscathed, not to do anything that's truly embarrassing to myself or to my work.

"For me, to keep that *hunger* is to take on different challenges and go into other areas of film-making that I know nothing about. I don't want to make *Rocky IV*. In *Rocky III*, people can identify with what he's got — they see his suits and success and know he has something worth losing. Not just his pride, but his house, welfare, children . . .

"For people who've followed the other two *Rockys* it's like watching your child grow up, making all these terrible mistakes, like *what are you DOING?* There's almost a maternal angle to it. And it is sorta autobiographical — there's that truth in it."

It may seem easy, but the construction of emotions in spate inside the laborious stop-go technicality of film-making must be infinitely more taxing than the frigid design of introversion that's supposed to characterise 'significant' cinema. How does he reconcile the extremes?

"It's strange," he reflects, rather taken by the question. "I do become very dispassionate and clinical — like, well, that's a very wonderful, emotional scene, I got a little tear out of that scene — but it throws off the emotional impact two scenes later. When a producer says, Hey — make a cut there, he doesn't realise that that affects the rhythm of the next 15 scenes.

"So when at the end of the day, I'm feeling drained, I'm with my editor and we're looking at the film — if I don't feel that certain tingle then I know it's boring. If I feel nothing then it's back to the drawing board. The way I work is purely instinctual.

"My brain can be the clumsiest part of my body!" says this smart man. "I'm an emotional character and I deal with emotional subject matter — when it starts getting brainy . . . Let's see how cute we can be here — let's throw a dead chicken into the ring and see if anyone reads any symbolism into it. I'll leave that to the smarter people."

Which reminds me — did he pay much attention to *Raging Bull* while making *Rocky III?* The treatment of some of the fight scenes seems reminiscent . . .

"No. *Raging Bull* is an entirely different kind of film. They showed the more sordid and realistic side of boxing. *Rocky* uses boxing as a metaphor for life in general.

"They used some of the people from *Rocky II* to choreograph the boxing, but otherwise there's nothing you could interchange. He

used one camera, I used nine — the surrealistic ring that could stretch out to 30 feet . . . The fights were very surrealistic — blood coming out of the ear, *ptui!*"

He grants Mr Scorsese a lazy smile. If La Motta and Balboa dance on the same canvas, they're never in the same ring.

It's inescapable, though, that Rocky's triumphs are wrought in an arena where humanity can seem suspended: to be acclaimed for hammering the shit out of another man — what crown does that deserve? At a time when the anti-boxing lobby has never been stronger, *Rocky III* can seem to epitomise the myopic romanticism which the sport has mistakenly gained.

How does Stallone equate Rocky's humanity with the implied barbarism of his trade?

"You know," he says, after a pause of meditative pipe-chewing, "is it barbaric or is it noble? Why is it barbaric when you have two well-matched people who are trained to fight? Barbaric to me is when you take an innocent, unskilled person and beat him up. Boxing is no more barbaric than 30 other sports I could name.

"Rocky is the epitome of what most fighters are today: a very gentle guy whose mind switches over to the warrior side which we all have when he gets into the ring. If pushed hard enough you could make anyone a fighter. And they'd *enjoy* it! There's nothing more incredible than standing over someone who is capable of totally defeating you. It's a *sport* — there's rules, referees, strategies, training . . . I don't see any hypocrisy there at all. At all."

Time is short, so although counter-arguments are easily mounted I choose not to press the point. Stallone delivers his view calmly; and he insists on Rocky's enterprise as a metaphor. He is never trapped in the actor/director's tempting snare of over-reaching for art.

"Entertainment. I'll leave art to the painters. Really. It's very hard to make a piece of art in a collective format. We have to make compromises and great art never came through that, period. It's like snatches of art here and there, and even then the audience has to decide. It's so dependent on the acting, which can carry the directing along — or the other way around. So it's not like a single effort.

"The art in making films is communication. The more you communicate to is the name of the game, to me. I think of *Rocky* and *E.T.* as artistic entertainment movies. You say OK, what does it mean? But they're not meant to be something Franz Kafka would write — my profession is not a small segment of the world. I want to do things that are relatable. It would be ego-flaunting of me to do films that are purely for my own edification.

"A cult film is something that everyone talks about and nobody goes to see. If I'm gambling with 15 or 20 million dollars of someone else's money that's not very fair, is it?"

Fairness — of course, it could be Rocky talking.

"If you were financing it and then you were watching this film you'd be going, What — did — you — do? Why did you make a movie about . . . *incest?*"

His voice trembles in mock fear as hapless backers of *Butterfly* break into a cold sweat.

"Some movies would have been better as poems or short stories. I know — I've done some that should have been!"

Such as?

"Like *Nighthawks*. That was not the movie I set out to make. They recut it and made it a formula film. It was originally a movie with a whole underground of subsidiary characters that they just *eliminated*. It turned into a standard cop-chase film, which was better off not being done at all.

"*Escape To Victory* (Huston's sloppy POW football 'adventure' — Stallone the goalie) was another one. It wasn't worth the time and sweat that went into it, because it never started to live up to the way it was conceived."

THE COUNT

STALLONE TURNED TO DIRECTION AFTER THE FIRST *ROCKY*. HOW IMPORTANT IS COMPLETE CONTROL OVER A FILM TO HIM?

"I like to sit back and be directed. But it's like flying an aeroplane — everything's OK until you hit turbulence and then you want to jump up and grab the controls. That's pretty much my philosophy on it. Who wouldn't want to earn a nice living, just learn your lines and spend most of your time in your trailer?"

The great man plays Will Rogers for a moment.

"Directing and writing takes a hell of a toll on your personal life. My personal life is a shambles. You oughta do a survey of how many un-divorced directors there are. Very few." He lowers the words like he's sizing up a body count. "Very few."

What's the hardest thing about self-direction?

"Mmm . . . I'm usually watching the other actor. If we were playing a scene right now — (he leans forward and begins squinting at me) — the camera'd be over my shoulder and I'd be sort of — (an elaborate mime of expressions) — doing the things I'd want *you* to do! And before I know it only 70% of me is there and the rest has been scattered.

"The biggest fear is the fatigue factor. Five or six weeks into the film you begin to hallucinate. Like on *Rocky III* I'd be up at six, work all day, do the boxing, eat my dinner while watching dailies till ten, then go and work out until eleven-thirty, finally going to bed at twelve. My wife'd say, Hey — what happened today? And I'd say, Aah, I don't wanna talk about it.

"Your movie set becomes your reality and your real life is the fantasy. It's an unreal existence. The silence at home is overwhelming — you wonder where the people are asking you things. I thought it might be just me, but I read about Frank Capra saying the same thing. Then you know it's time to take a vacation. A *long* vacation."

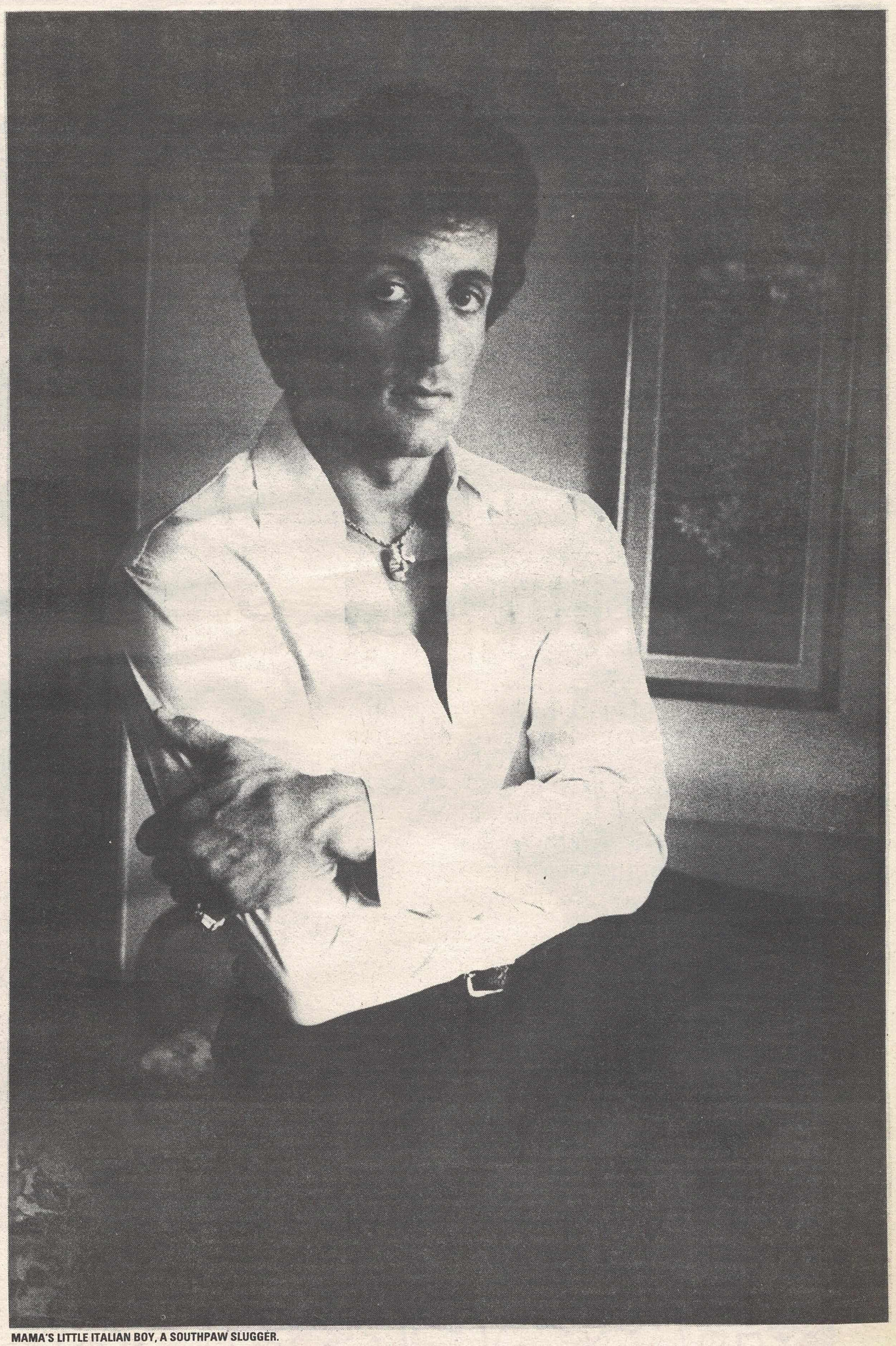
How concerned is he at film's power to control the emotions?

"It's a powerful tool. You can warp someone's outlook for a long time. My son saw a rabbit die in *Watership Down* and he was — wiped out! He'd say, is there a dead rabbit in that room?

"I cut down a lot of the violent scenes in

CONTINUES PAGE 41

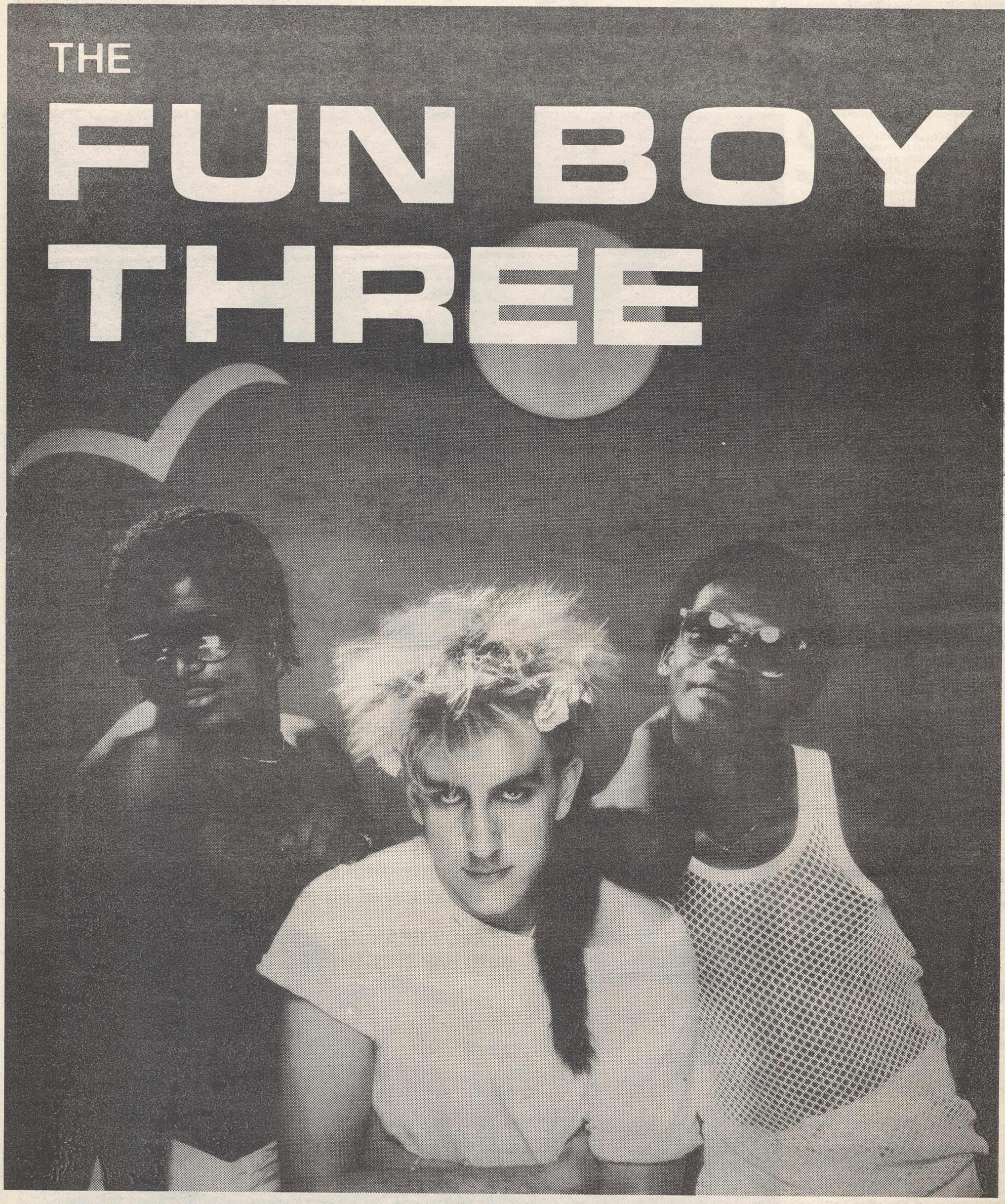
"Rocky is a noble savage. He's doing in the 20th century what people cannot now do, chasing their destiny. Today we're relegated to office work, going from here to here, with constant government intervention in what we do. The era of the free spirit — the Crusades, or whatever — has all gone; and Rocky belongs to that era. He's a throwback. A gladiator in tennis shoes."



MAMA'S LITTLE ITALIAN BOY, A SOUTHPAW SLUGGER.

THE

FUN BOY THREE



NEW SINGLE

Summertime

AVAILABLE IN 7" CHS 2629 AND 12" CHS 12 2629

Chrysalis

℗ 1982 CHRYSALIS RECORDS LIMITED. ALL RIGHTS RESERVED

FB3

LPs

BAD GIRL COMES GOOD

DONNA SUMMER

Donna Summer (Warners)

QUINCY JONES produces this record and, with Rod Temperton writes a lot of its material. The bass and drums (some of them programmed!) the synths and strings, the guitars and horns, are just too much: to detail their interaction and, above all, their light and shade and economy of effect would take reams.

Let's just take a sentence: this album is a masterpiece of funk-soul-disco offered up as heightened, tightened muzak. And, like so much of Jones' work which aspires to middle-brow musical spheres (the hardest to attain?), it seems to be scored rather than written; but the result is never obviously orchestral: the played and the programmed, the cooked and the cooled, underpin song structures while at the same time, without any pretentiousness, brimming beyond them. The Arrangment. Next to it, for instance, 'The Lexicon of Love' (much as I love it) sounds like it has a way to go.

I nearly forgot Donna Summer, who since the mid-70s has come a long way. Nobody's suggesting that she hadn't arrived right at the beginning of her career with the sinuous minimalism of those Moroder productions (machine heat as body music), but now she's willing to try so much more and develop a variety of styles. And we should remind ourselves of her middle transitional period, of numbers like 'Hot Stuff' and 'Bad Girls' (so proud of their guitar at a time when everyone else was busy catching up with Moroder synths. From the same period (late '70s to 1980) as the riffing and strutting came a rather baroque reflective version of 'Macarthur Park': it was as if Donna was so busy telling the world what a technically good singer she was that she got lost a little along the way, reminding the listener that she never quite gets to have a *great* voice.

On her new record, tracks like 'Love Is Just A Breath Away' and 'Lush Life' suffer from a similar problem, though the last lines of this latter song, which ends the album, cut the listener and the smokey sentimentality of the piece dead: *"I rot with the rest/Of those whose lives are lonely too"*. It's a great moment, but the exploration of feeling and the attempt at grandeur and epic melancholy are better on 'Mystery of Love' (great synclavier quotations of Moroder) and 'The Woman In Me' with its magical exotic intro complete with talk-over vocal.

'State Of Independence' is another kind of epic, relying on a deadened thudding Afro-beat set against flighty keyboards and a big choir (including Michael Jackson, Stevie Wonder and Dionne Warwick). This track, imaginable as a mumbo-jumbo mystical chant in the hands of its writers Vangelis and Jon Anderson, has its spirituality erotically super-charged by Summer as she conducts a sort of secular Song Of Songs: *"Home, be the body of your love/Just like holy water to my lips."*

'Living In America' again with choirs goes for expense too, but in a straighter-laced fashion even if the chorus has the feel of drum majorettes getting funky. This cut's words could be naughty: *"He left the block and reached the top"* and *"He's paid his rent, he's president"* etc. However, kitsch or straight up, here's a glorious Fanfare Of The Underdog in the Big Country.

The skill and polish of the album are often part and parcel of an elegant hardness. Try the fire and danceability of 'Love Is In Control' (currently burning up the singles chart) and 'Protection', written specially for Donna by Springsteen and with the man himself on guitar. Interesting how women (Smith's 'Because The Night' and The Pointers' 'Fire') always do the best versions of his songs. Donna Summer is no excepton and, like on the rest of this album, she sounds like she's singing back at — shaping — the listener. At the start of her career her repetitiousness and those rippling synths functioned as simple reassurance: Donna, a fantasy, was yours. You could say now that it's the other way round. Whatever, 'Donna Summer' offers the whole spectrum of enthralment.

Paul Tickell

Donna Summer — *Pic: Mike Putland*

James Brown — *Illustration: Ian Wright*

IT'S A BAD, BAD, BAD RECORD

JAMES BROWN

The Best Of (Polydor)

PUTTING TOGETHER a 'Best Of' to span the entire career of an artist such as James Brown on a single album just cannot be done. Twenty-five years and about a thousand songs cannot be condensed to eleven tracks without so many omissions that it becomes worthless, no good to existing fans who don't want to keep jumping from album to album in order to find the crucial songs, and not much help to the recent converts looking for the essence of what went before.

Polydor Records must've had this constriction somewhere near the front of their minds throughout the conception and execution of this project. Very little thought, and probably no consultation at all with somebody who knows — Cliff White or Charles Shaar Murray f'rinstance — has been used. It's almost as if they stopped the milkman, slipped him a couple of quid and made him write down his James Brown Top Ten, then added 'Say It Loud, I'm Black And I'm Proud' to give this Unigate Hit Parade some semblance of street cred, and pressed up a few hundred copies!

I certainly hope that there's not many more than that going about, because a compilation as unbalanced as this being touted as 'definitive' or even 'enlightening' will do artist and audience no good at all. It's not that the tracks are a bit dodgy, or anything like that; all of them are good, but no attempt is made to draw an overall picture of James Brown, the music he's made or the different styles he's been through, showing the effect the man has had on R&B/soul/funk music in the '60s and '70s.

Too much is taken from too early, and it runs out of room for post-'71 material, so ignoring the aspect of JB that took things from soul to funk with songs like 'Good Foot', 'Superbad' and a couple of film soundtracks. There are too many ballads and not enough excitement. Brown has always been about excitement, with the slower numbers put in to give himself and his audience a breather, but side one of this set is almost entirely down-tempo, which makes it a bit of an effort to even get to side two if you're in any sort of high spirits!

That brings us on to the running order of the tracks, which doesn't appear to be chronological, emotional or really anything at all. They've just been whacked down leaving you and I to figure things out for ourselves, when a bit of care and a good set of sleeve notes (none here other than some gratuitous waffle that's a complete contradiction to the musical content) could've been the turning point of the set.

Ultimately, the whole thing reeks of Pickwick or K-Tel, as small an outlay as possible to hit as many mug punters as possible. Don't buy it.

Lloyd Bradley

EMPTY OF EASTERN PROMISE

VARIOUS ARTISTS

The INDIpop CompilASIAN Album (Virgin)

AFTER MONSOON, the deluge. Western acceptance of Indian music hasn't moved on much since the days when Beatle-band's Hari Georgeson crowded out Abbey Road with moonlighting Bangladeshi bus conductors to add sitar-spice to what remained essentially Britpop songs — opening the floodgates to a tide of hippy-trippy novelties like 'Hole In My Shoe'. Then when Ravi Shankar played a major US show, and had to explain to the ecstatically-clapping audience that he'd only been *tuning up*, well, the whole fad collapsed in a sea of embarrassment and Quintessence bargain-bin fillers.

Monsoon, for it is they, kick off this new collection of stuff by UK-based Indian musicians, with two tracks from their debut EP. Like most that follows, the songs are ultimately pleasant, but the eastern influence is no more than flavouring. That is, it sounds "Indian" in the same way that an Opal Fruit might claim to be "strawberry" or "lemon". Other tracks raise other suspicions, like Thika's 'Snake Dance Raja' — aren't snake dances a little *obvious?* I mean, are Italian chart songs, say, all about gondolas and spaghetti? I doubt it. It does smack a little of cultural tourism, very much angled for white consumption, like a Findus frozen curry.

Manchester's Suns Of Arqa also contribute two, both produced by one Michael Mafia (er, fine work sir! no complaints whatsoever from me!) in Monsoonish vein, but there's still a lot of variety. Why, though, is Indonesian music (Sulaeman's 'Catrik') and Arabic (John Kelihor's 'Trance Dance') lumped under an "Indipop" tag? Because it's all foreign anyhow, and who knows the difference?

Some cuts, like Saregema's 'Spirals', are apparently more strictly Hindu-traditional, although East End-based Dishari's 'Trade Union' is openly UK-oriented (no pun intended) and Jhalib's 'Mysteries Of The East' is another Air Indian-style title. But let's not get purist about this: the project of blending Asian feel with Western elements isn't, in itself, anything to be condemned. After all, if we can't even get different musics to harmonise, what chance have *people* got? As Kid Creole is always pointing out, purist authenticity is a destructive thing to get hung up on. Cultural mix is where the action is.

If only it didn't all look so opportunist and trendy. Taken as a whole, the album makes for exotic easy listening, and it would be good to know more of these artists in some depth, allowing them time and scope to present themselves as more than stop-offs on an aural ethnic awayday. As a sampler, it's cheaply priced, as well, so by all means give it the benefit of my doubts if you want to.

Paul Du Noyer

LIGHTNING STRIKES

STEELY DAN
Gold (MCA)

HERE'S A new Steely Dan compilation LP featuring songs not previously available on any other Steely Dan compilation LP. That's what I call value for money! Actually, I've always had some room in my loft for the quick wit and ready repartee of Becker and Fagen — upper-middle class New York Cool School variety — even the increasingly dried-up insularity of the later stuff, of which this LP is compiled. Absolutely no room for this souvenir though.

Mark Cordery

JOHNNY COPELAND
Copeland Special (Demon)

CLARENCE GATEMOUTH BROWN
Alright Again! (Demon)

JOHNNY COPELAND's album took last year's W.C. Handy Award for best blues album of 1981. I can't see it myself: Copeland is a deft guitarist and a gusty, expansive singer, but hardly exceptional: the material is decidedly ordinary and the album is — by contemporary blues standards — indifferently produced.

However, Gatemouth Brown's album is an entirely different cauldron of crustaceans. The 58 year-old Texan operates parallel careers in blues, jazz and country music — he played bluegrass fiddle before he got into blues guitar — but here it's solid Texas jump and swing, as he fronts a spectacular 11-piece band with a shouting, flagwaving brass section and a booting bass and drums. 'Alright Again!' is a more than worthy companion piece to 'San Antonio Ballbuster', Charly Records' collection of his original sides from the late '40s and the '50s. Where T-Bone Walker meets Louis Jordan at the grass roots of swing, you find Gatemouth Brown.

Sheer joy is what it is. Catch this train.

Charles Shaar Murray

TED NUGENT
Nugent (Atlantic)

"AN ECOLOGICALLY sound recording pressed on 100% recycled backstage nooky hide," it says on the inner sleeve. Ted obviously has a wonderful sense of humour but as far as I'm concerned any bloke who sports a Cheryl Campbell hairdo, a black leather twinset, knuckle dusters and high heels can't be all good; the simple fact is that Nuge is really no good at all. The very first track is called 'No, No, No'; it's probably the only thing we've got in common. Another track is called 'We're Gonna Rock Tonight'; I don't know why that makes me chuckle, but there it is. 'Nugent' is the kind of stuff that makes Joe Walsh sound innovative.

Monty Smith

LARRY CARLTON
Sleepwalking (WEA)

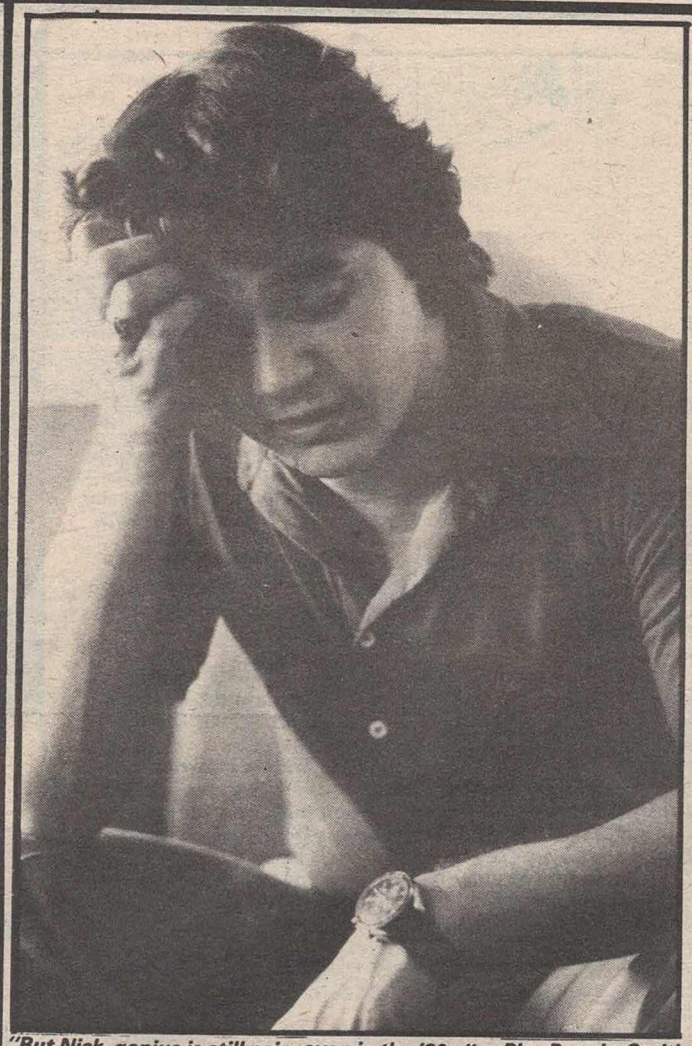
WE HAVE come to expect better things from Lar. We cast our mind back to some of the fine guitar work he has provided in his capacity as East Coast session player for outfits like Steely Dan and artists like Miss Ronstadt and Bonnie Rait. 'Sleepwalking' — what do you mean you sly old dog? — really isn't up to par. Sure, the musicianship — Jeff Pocaro on drums never fails to at least ignite a small corner of our listening interest — is flawless, but something is certainly missing (sleepwalking?). I'm not sure, but it could be . . . imagination?????

Ian Penman

STEVE ROBERTS
Do You Know Who I Am? (Exploited)

'FRAID NOT.

Leyla Sanai



"But Nick, genius is still pain, even in the '80s." Pic: Pennie Smith

A MILLER STALE

STEVE MILLER BAND
Abracadabra (Phonogram)

WITH THE charts currently awash with some of the most desperate garbage ever, there's scarcely any point in pondering as to why the western world should choose 1982 as the year to let Steve Miller get close to their wallets once more.

Miller's one of those crusty old pop journeymen, initially noted for being a fair blues guitarist, then for getting slotted into the West Coast psychedelic rock niche back in the late '60s. In fact, Steve Miller's forte this past decade or more has proved to be one of trotting out slick Buddy Holly rewrites whilst tooling around with synthesizers, so it's no great surprise that the old hack should score with a piece of irrepressibly sappy pop pap like this album's title track.

Steve knows the ropes: rhyme "fire" with "desire", throw in a bit of 'I Dream Of Genie' level shenanigans alongside a good 'funky' bass-line, heat until lukewarm and serve it up to the rubes once every four years. *Et voila!* A quick killing and enough filthy lucre to stay horizontal down on the farm for another mild eternity. What a pro!

A note to fans: 'Abracadabra' is the second album to come from the sessions that spawned its predecessor 'Circle Of Love' and is superior to the latter simply due to the fact that Miller could only come up with seven songs during his five years in the tank and with five used on 'Circle' already, he had to get his band — principally drummer Gary Mallabar and rhythm guitar Kenny Lee Lewis — to even up the ante. The results make for a bunch of hummable brusque ditties in that inoffensive pop pablum tradition that ole Steve's been mining since Christ knows when. Nothing really nothing to turn off, on, or over, but hardly anything to rail against. Steve's got nothing to say as per usual but he's saying it the best that he can. So what else is new?

Nick Kent

SAFE AS MILK

IDEAL
Der Ernst Des Lebens (WEA)

PRODUCED BY Conny Plank and with half a million copies already sold in Europe — sounds like 'Der Ernst Des Lebens' might be worth investigating. Not so: Ideal bore me rigid.

Suspicions are first of all aroused by the cover: the impression is partly that of a bunch of old sweats and closet musos hiding their venerable heritage by dressing all 'new wave' or contemporary or something. Eff Jott Krueger (guitar), Hans J. Behrend (drums) and Ernst U. Deuker (bass) sport some very dodgy suits indeed, and Annette Humpe's get-up isn't much better — she, by the way, plays some nice mysterioso keyboards and is the main vocalist, when one of the fellows isn't making an intervention.

Perhaps this sleeve, though, is meant to be some kind of joke: certainly some of the music is *meant* to be witty and

UPTOWN

SIR COXSONE SOUND
King Of Dub Rock Part 2 (Regal)

FRED LOCKS AND THE CREATION STEPPERS
Love And Only Love (Regal)

A THUNDER-clapping voice riddled with effects hammers out the introduction: *"This is reggae outernational from the ghettos of Kingston, Jamaica . . . introducing 'King Of Dub Rock Part 2'"*. Lloyd Coxsone, founder and spiritual mentor of the mighty Sir Coxsone sound system, presents a serious contender for the most intense reggae album of 1982.

At a time when so much of reggae is withdrawing into an insular doldrum (with the definite exception of Adrian Sherwood and his commune of itinerant dubsters) and

the stranglers

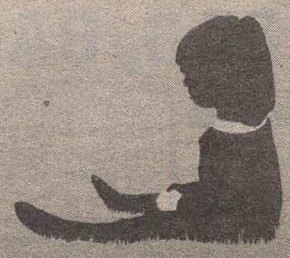
NEW SINGLE

STRANGE LITTLE GIRL

c/w CRUEL GARDEN

BP 412

LIBERTY



AND ECHO STYLE!

contentedly living a glib lie in an unreal world, 'King Of Dub Rock' shows its claws, shapes up and comes out fighting sharp. Sharper than most, this is an elaborate and thankfully mostly instrumental exhibition of electronic 'amusement-arcade' gadgetry winding and weaving round Horsemouth and Sticky's percussive fervour. Powerful horn intrusions and off-beaten-track guitars temper an urgent tempo into a corporate whole.

This is tuff rock dub style displaying the convictions of '60s ska, intensified and distilled into a crucial cocktail of multi-faceted and enthralling reggae. Mixed by the irreverent Scientist, 'King Of Dub Rock' has gone a long way towards restoring some of my sorely depleted faith in the virtues of Jamaican music.

If there are any weak links at all on this album, they occur on the vocal front. Aside from the hilarious introductions *(a la* Emperor Rosko but dubbed up-town and echo-style) in between tracks, DJs Pebbles ('Psalms 87.2') and Levi Roots ('Poor Man's Story') succeed between them in pillaging and undermining the strengths of this record by adhering so blindly to the well-trodden vocal conventions. Less than a small dose of lyrical inspiration and vocal prowess would have planted 'King Of Dub Rock' securely on the tree of reggae classics.

Right. Enough of the praise. You wanna hear how dull and deadly reggae can really be? Just take a listen to Mr Fred Locks and his crew of Creation Steppers. Bland, madam, bland.

Amrik Rai

ironical. But the band's idea of a clever little statement is 'Monotonie', or five minutes of reggae jazzed up for pop and rock consumption with some verbal swipes at Campari and Martini Culture. Give us a break, you lot, and take your obvious slant on reality and your even more obvious deployment of musical influences (cliches disguised rather than redefined) elsewhere. But no, for eleven tracks Ideal have their little (very minor) fling: a lot of it comes over like a very dour and cold mix of Martha and the Muffins (deservedly forgotten) and the B-52's.

Ideal, then, are just the opposite of their name: so down-to-earth as to be literal-minded and prosaic. Want to hear some songs about psychopolis and its robotic inhabitants and their asphalt angst? Then listen to 'Eiszeit' ('Ice Age'), 'Ich Kann Nicht Schlafen' ('I Can't Sleep') and other songs which deal with the violence lurking below the boring and robotic surface of city life by themselves being boring and robotic . . . Numbers in their Euro-pop-rock vein of runny vinyl existentialism are made even worse by the solidity of the production and the dominance of solid rockist guitar. Again, of course, Ideal-ists might say I'm missing out on the joke — on the deadpan exotic atmospherics, for instance, of 'Sex In Der Wuste' ('Sex In The Desert'). Oh really? Hahahahahahahaha.

There's obviously some good music coming out of Germany (1000 Chris Bohn articles cannot be wrong), but trust WEA, with the worst track record amongst all the majors last year, to choose the chumps.

Paul Tickell

JAZZ

BY RICHARD COOK

IN A new batch of releases from WEA's Elektra Musician label, the **Clifford Brown / Max Roach** session sets a standard so blazingly intense it withers the average milieu of the hard bop blowing session to dawdling pleasantries; makes, for example, the **Woody Shaw** LP from the same source ('Master Of The Art', a fair enough show of middleweight strength) seem tame and washy.

Recorded in 1956 just prior to trumpeter Brown's death in a car wreck, 'Pure Genius Volume One' centres on a 20 minute romp through 'I'll Remember April' that has a quality of shining, silver fire in the way Roach's breathtaking percussive urgings — all starbright cymbals and reflexive skin scatterings — force the two hornmen to give their all. Sonny Rollins is on tenor, already into his first great period and scanning the harmonic sinews of the song for altered directions: though sometimes suggesting the strain of shrewd urbanity which came to hallmark his playing, Rollins is inflamed by this atmosphere. He's on a charge.

Brownie, though, is even greater. His trumpet was always bereft of the tragic utterance of Navarro or Beiderbecke — the feeling that pours out of chorus after chorus, gigantic tasks set and demolished, repeated phrases glistening in the radiance of that beautiful tone, is unfettered exuberance. Sorrow is exchanged for a lyrical tenderness in the usually gloomy 'Lover Man': Brown's jazz showed a world brilliantly lit. There's 47 precious minutes of it here.

Bud Powell's domain was dark, turbulent, riddled with doubts: the 1953 date released now as 'Inner Fires' shows his art stranded on a tightrope between his queer delirium and an impatient faltering that eventually fogged over flashes of genius. Powell granted the piano the fleet attack of the bop horn players and grafted on a fluctuating harmonic density that could recompose cheap ballads with wrenching gravity.

There is nothing of that here ('Lullaby Of Birdland' is no more than a sardonic trifle) and the way 'I Want To Be Happy' and 'Nice Work If You Can Get It' are pocked and discoloured implies the onset of his estrangement from consistency. Yet in the stronger meat of Miles Davis' 'Little Willie Leaps' and, more surprisingly, 'Salt Peanuts' — a warhorse Powell must have worked over many, many times — rare resources of logic and suddenly energised invention are drawn on. 'Inner Fires' tells nothing new of Powell's art but is bitter, flawed and fascinating.

No such raw nerves with a benevolent old rascal like **Dexter Gordon.** His 'American Classic' teams him with, of all people, Grover Washington on one side; and the elder tenorman has the measure of his garrulous junior's soprano with every trick. On 'For Soul Sister' Washington empties his bag of double-time blues inanities and Dex strolls away from the opposition with a pitch that sounds by turns luxuriant and rough as the gutter.

Elsewhere I love his try at 'Besame Mucho', floppily stating the theme like an old lush doing an after-hours rhumba, then cutting a little deeper into the core of matters; and on Hoagy Carmichael's lovely 'Skylark' Gordon takes an unhurried browse in his ballad library and locates a few fresh pages. A purr rather than a roar from this fatherly lion — but a lion's voice, all the same.

I can't let the Affinity reissue of **Charles Mingus'** 'East Coasting' pass without a word. This is one of the first Mingus masterpieces — a 1957 sextet LP numbering six tunes — and if you're used to his later stuff, warrior storming in search of the ultimate catharsis, you might be surprised by the gentler keys employed here.

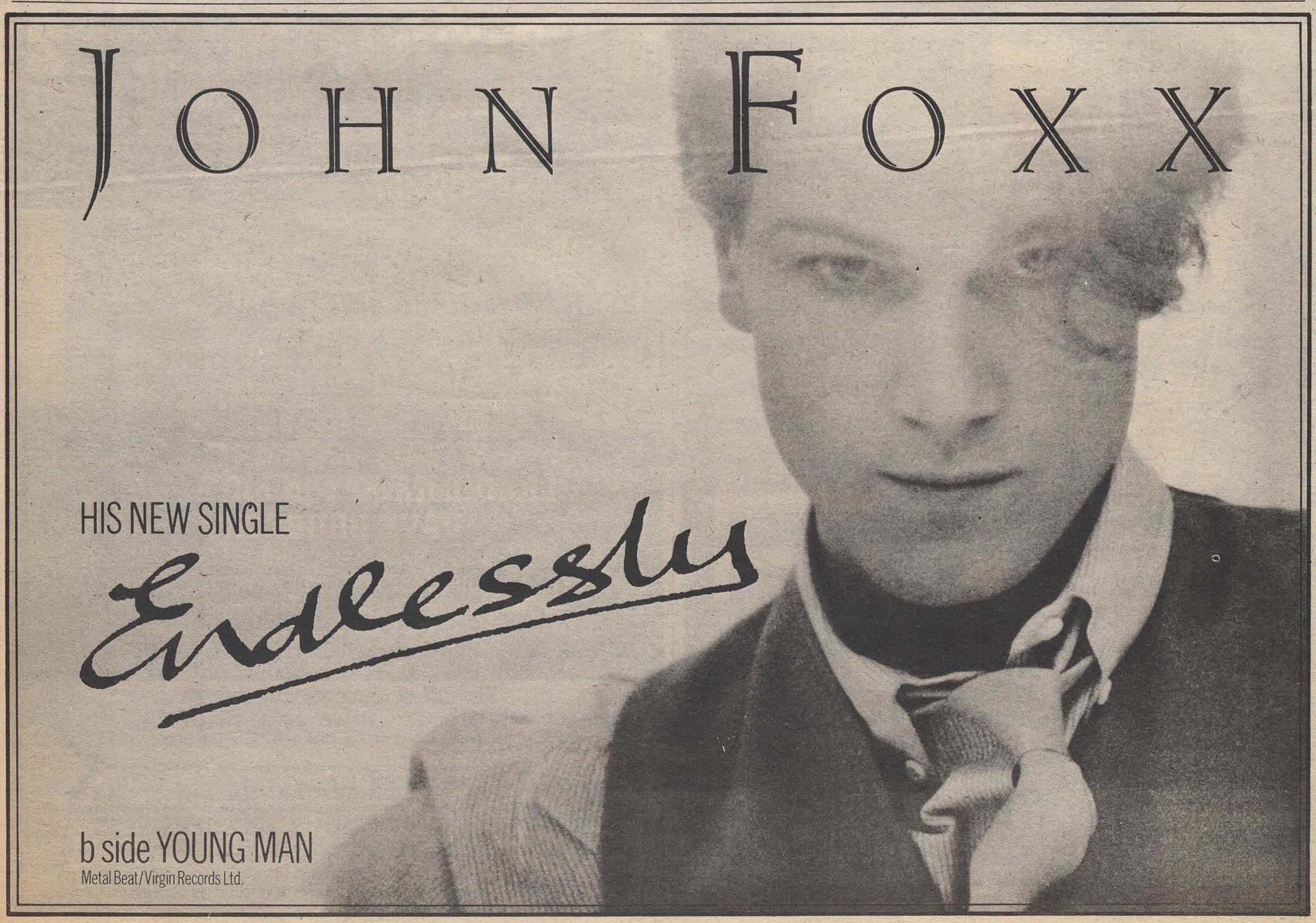
'Memories Of You' is one instance of this glowing drift. The bassist rescored the tune (a ten-cent tearjerker musty with age even then) to invoke voicings of awful desolation, momentarily enlivened by Shafi Hadi's spiny alto solo and then returned to the fault. Mingus assembled a remarkable group for this session: Clarence Shaw, whose acrid grasp of the blues and almost painstaking attention to melodic detail made him an uncommon interpreter, was the best trumpeter he ever employed; in Hadi, trombonist Jimmy Knepper and the brilliant pianist Bill Evans he had musicians responsive to every nuance in his ideas.

Few groups could have mastered the muscular lyricism of 'West Coast Ghost', with its uncanny ebb and flow of time and space and colouration; or found the intelligence and wit to produce the required contrasts of stern melancholy and calm fantasy in 'Celia'. 'Conversation' deploys harmonies with a sultan's opulence: the horns weave and duck minus the merest hint of fluster. Enough in any one track here to fire a thousand thoughts and enchant a dulled heart.

Richard Cook

Charlie Mingus

JOHN FOXX



HIS NEW SINGLE

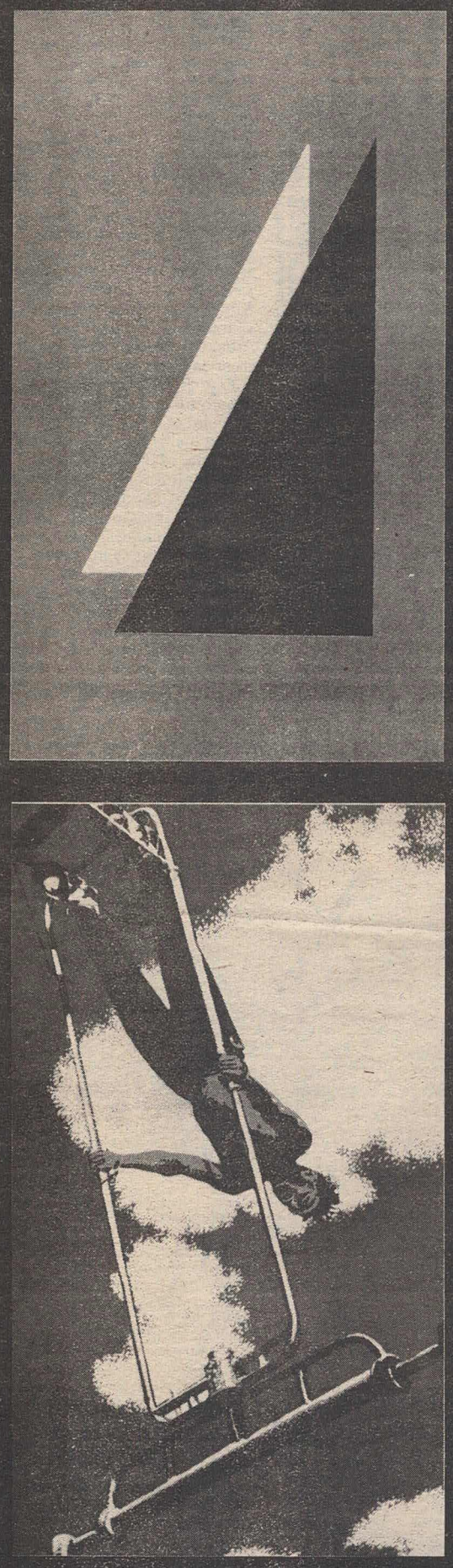
Endless

b side YOUNG MAN

Metal Beat/Virgin Records Ltd.

CHINA CRISIS

AFRICAN AND WHITE



RE-ISSUED AS REMIXED 7" WITH NEW B-SIDE 'RED SAILS' AND NOW AVAILABLE FOR THE FIRST TIME REMIXED AND EXTENDED 12" B/W 'RED SAILS' AND 'BE SUSPICIOUS'

AN INEVITABLE RECORD MARKETED AND DISTRIBUTED BY VIRGIN RECORDS

Ava Cherry? No thanks...

AVA CHERRY

Streetcar Named Desire (Capitol)

FOR HER leading part in the chorus line of Bowie's 'Young Americans', Ava Cherry has had an unacknowledged but smart place in my heart. That her voice deserves care and attention makes the ineffectual shots of this LP, which almost without exception fall wide of the mark, more regrettable than if I'd had no idea where they were coming from. The eight slight excuses for songs are bracketed by synthesised instrumentals, which were possibly conceived as the frame for some concept of a Nightlife Panorama, but are about as distinctive and forward as a Klein-designed daydream.

Stereo-typecast degrees and obvious angles of sexual assertion are the main mode of side one, though the sum of 'Streetcar Named Desire', 'Fast Lover', 'Love To Be Touched' and 'Protection' is less than even a part of Donna Summer's 'Hot Stuff', for instance. The bass-lines are serviceable, the synths charming (if a bit smarmy), but it's the guitars which carry the main thrust, dragging the LP down to the level of most of the music which emanates from LA these days. Greetings? No, it just says "Have a nice day."

Over on side two, though, things move around to slightly more engaging effect. 'Awkward Situation' describes the untimely meeting of a number of Ava's concurrent lovers at the bar, and includes some sprightly spoken dialogue: *"What did you say your name was again? Rich? Oh, Rich!"*

It's the lighter touches which are the more self-assured ones here; the dumb and distastefully crass 'Street Victim' being more representative of the pervading mood of the record. Typical of Musicbiz LA, it sounds like a song which only ever had to walk across a pavement, never along it, and only then with a headful of something to nullify any stray emotions and undesirable elements.

This LP's equivalent of the Philly soul breeze which Ava Cherry helped to blow through 'Young Americans' is a stultifyingly permanent band of smog, under which Ava's all dressed up like some polyester ad-man's fantasy meeting between Donna Summer and Millie Jackson. It's *that* sophisticated.

Mark Cordery

TALK TALK

The Party's Over (EMI)

A COUPLE of OK 45s aside (and you'll find them both included here) 'The Party's Over' marks the debut proper of Talk Talk, a young quartet formed around the songwriting of singing Southender Mark Hollis. It's a decent stab at classic modern pop — very orthodox in structure and very '82 in sound — and it's nothing that TT need be ashamed of. It's a frustrating record, just the same, because for all their ambition, the group aren't really *there*, not yet.

Talk Talk's strongest attribute is the way they've got of knocking out good tunes. There isn't one of these nine tracks without a class melody line to its name, the 'Talk Talk' number itself being a good example. And that ability suggests that the band will give a good account of themselves before they finally make or break. On the other hand...

The line-up dispenses with guitar, relying on voice and washes of synth to carry each song. But instrumentally, the result is slightly mushy and grey, badly lacking some hard edge or backbone. In other words: lush, but limp. Mark's vocals fit into this problematic picture all too well, being smooth and soft and lost inside the mix. He's also got this technique of croaking something like *"Oergh Oergh-Oergh"* at moments of emotional climax, sounding more like he's being strangled.

There's an impression of whinginess about this stuff, borne out by lyrics that are generally earnest and depressed, and sometimes given to E. J. Thribb-style poetry. If there was some toughening-up done all around, more aggression and drive, and if the range of moods to be tackled could be wider, then it seems entirely feasible that Talk Talk might produce work with a genuinely epic stamp to it. As it is, the torch songs flicker but dimly. There's beauty here, but I'd love to see it *blazing*.

Paul Du Noyer

BRITAIN'S GREATEST MUSIC FESTIVAL

CAPITAL JAZZ '82

AT KNEBWORTH PARK, STEVENAGE, HERTS

FINAL WEEKEND BOOK NOW!

SATURDAY 24 JULY 12 noon to 10.30 pm

RAY CHARLES

GERRY MULLIGAN BIG BAND • M.J.Q.

CARMEN McRAE • FREDDIE HUBBARD/RON CARTER

MIDNITE FOLLIES • CLARK TERRY • PIZZA EXPRESS ALL STARS

DAVE BITELLI'S ONWARD INTERNATIONALS

SUNDAY 25 JULY 12 noon to 10 pm

BENNY GOODMAN

LIONEL HAMPTON BIG BAND

DAVE BRUBECK

GREAT GUITARS: BARNEY KESSEL, HERB ELLIS, CHARLIE BYRD

STEPS: MIKE BRECKER, PETER ERSKINE, EDDIE GOMEZ,

DON GROLNICK, MIKE MAINIERI • ART BLAKEY

WYNTON MARSALIS QUARTET • MORRISSEY MULLEN

ZOOT MONEY • BREAKFAST BAND

Plus all-star supporting line-up

TICKETS IN ADVANCE £7.50 PER DAY or £10 on the day. Children and OAPs £1.

It's easy to get there. Knebworth is signposted off the A1(M) Stevenage South Junction. Free car parking.

For details of public transport arrangements keep listening to Capital Radio for up-to-the-minute information.

BOX OFFICES: Capital Radio, Euston Tower, London NW1. Tel: 01-388-6111; Chiltern Radio, Chiltern Road, Dunstable and 55 Goldington Road, Bedford; Duke of York's Theatre, St Martin's Lane, London WC2; Box Office Extras, 215 St John's Hill, London SW11; Kings Cross Travel Centre, Kings Cross Station. PLUS ALL LEADING TICKET AGENTS.

Credit Card Bookings: Call Teledata 01-200-0200

For more details call JAZZLINE 01-409-1233

CAPITAL RADIO JAZZ FESTIVAL '82

Details and artists subject to change without notice

PRESENTED BY CAPITAL RADIO IN ASSOCIATION WITH CHILTERN RADIO

MADNESS, BEAT: BEACH PARTIES

MADNESS, The Beat and Bad Manners are among the stars of a series of "Beach Parties", which are being lined up to celebrate the tenth anniversary of Radio 1's *Summer Roadshow*. All gigs will feature a headline act, a support band, a Radio 1 disc-jockey and various surprises — and they're being recorded for later broadcast. They're being staged by Harvey Goldsmith Entertainments, and all tickets are £3.50 in advance (from the venues and local record shops), or £4 on the doors if any remain. The line-up is:

Bad Manners, Any Trouble and Mike Read at Cardiff Top Rank (tomorrow, Friday); The Beat, Come In Tokio and Simon Bates at Deeside Leisure Centre (July 30); Shakatak plus support and Steve Wright at Carlisle Market Hall (August 6); Gary Glitter plus support and Dave Lee Travis at Gt Yarmouth Tiffany's (13); the first-ever UK appearance of Junior, plus guests and Tony Blackburn at Poole Arts Centre (27); and Madness plus support and Peter Powell at St Austell Cornwall Coliseum on September 2. The bill for the August 20 show at Southampton Top Rank has still to be finalised.

Kelly package hop

KELLY MARIE, who scored a No.2 hit in 1980 with 'Feels Like I'm In Love', tops a package of Red Bus Records artists which begins a three-week tour next Monday — the other three acts being Splashdown, Marsha Raven and Roy Hamilton. It plays Romeo & Juliet's venues at Derby (July 26), Sheffield and Doncaster (both 29), Oldham (30), Blackburn (31) and Bristol (August 6), with other dates at London Leicester-Square Empire Ballroom (August 2), Brighton Sherrys (3), Rhyl Poppeys Country Club and Llandudno Speakeasy (both 7) and High Wycombe Tuesdays (13). More are being set.

All four acts have new singles out to coincide with the tour — Kelly's is 'Love's Got A Hold Of You'; Splashdown are the Fun Boy Three discovery, whose debut 'It's A Brand New Day' was produced by Neville Staples and Lynval Golding; Marsha hails from Detroit and offers 'I Like Plastic'; and Roy Hamilton's first single is 'Take Your Time'.

WILLIAMSON TOURS HERE

ROBIN WILLIAMSON, founder member of the Incredible String Band, plays a three-night stint at Edinburgh's Reid Concert Hall (August 26-28) during the city's annual international festival — when he'll be featuring the debut performances of a music, dance and theatre piece called 'Tree Of Leaf And Flame'. Other Scottish dates include Argyll Lochgilphead (tomorrow, Friday), Skye Festival at Portree Drill Hall (August 10), Glasgow Third Eye Centre (20) and Aberden Arts Centre (31).

Clash back to Brixton

THE CLASH, who opened their re-arranged UK tour at London Brixton Fair Deal on July 10 and 11, have decided to return to that venue for a third concert at the tail end of their schedule — apparently because they were so pleased with both the audience reaction and the acoustics of the theatre. The extra Fair Deal date for the band is on Friday, July 30, and tickets are on sale now — all at the one price of £4.

IMAGINATION EXPAND

IMAGINATION have now sold out three consecutive nights at London Tottenham-Court Rd. Dominion Theatre, and have just added a fourth show there on Sunday, October 3. They've also added an extra concert at Ipswich Gaumont on September 11, a late-night performance at 10.30pm, to follow their sold-out show at 7.30pm. And there's an additional date at a new venue in their schedule — Derby Assembly Rooms (21). Supporting the group throughout their UK tour will be the Techno Twins. A new Imagination album titled 'In The Heat Of The Night' will be issued by Red Bus on September 3 to coincide with the outing, as the follow-up to their gold album 'Body Talk'.

Knebworth Park hosts Greenbelt Festival

KNEBWORTH PARK, currently staging its second Capital Jazz Festival, is to play host to this year's Greenbelt Festival, over August Bank Holiday weekend — and the four-day event has achieved something of a scoop by booking chart-topping Charlene, of 'I've Never Been To Me' fame, for the final night, Other highlights include Paul Stookey (formerly one-third of Peter, Paul and Mary), the Bryn Haworth Band and a live broadcast of the *Radio 1 Roadshow* with Peter Powell. The festival starts at 4.30pm on Friday, August 27, and finishes at 11pm on Monday (30) — and bookings include:

FRIDAY: Dynamic, Steve Flashman, Paul Field, Iva Twydell, Paul Stookey. SATURDAY: Pew Shakers, Collision, Andy Pratt, Moral Support, Kenny Marks, Servant, Bryn Haworth Band. SUNDAY: Quiet Commandos, The Predators, Giantkiller, Paradise, Resurrection Band, Adrian Snell. MONDAY: Xtras, Rebel X, *Radio 1 Roadshow* with Peter Powell, Barry Crompton, The Barratt Band, Charlene.

Rockin' ball in Cornwall

INNER CITY UNIT, The Androids of Mu, Foxes & Rats and Design For Living are among bands taking part in a two-day event this Saturday and Sunday (24-25) in Cornwall — called "Alice And The Mad Hatter's Summer Rock Ball', it's at Trewillis Farm, Coverack, near Helston. Others appearing include the Newtown Neurtoics, Abacush, The Review, The Gift, Restriction and Sons of Albion — plus, subject to confirmation, Amazulu, British Intellignece, Scream & Dance and The Escape. Tickets are £2, and (here's a novelty) children under four-feet tall are admitted free!

FIERY GRAND PRIX CIRCUIT

GRAND PRIX are on the road during the first half of next month, with dates at Glasgow Night Moves (August 1), Edinburgh Nite Club (2), Ayr Pavilion (3), Aberdeen The Venue (4). Winchester Theatre Royal (6), Bristol Granary (7), Birkenhead Sir Jaems Club (9), Blackburn Bay Horse New Inns (10), Blackpool J R's (11), Liverpool Warehouse (12), Middlesbrough Rock Garden (13) and Retford Porterhouse (14).

Essex summer tour —

DAVID ESSEX — currently enjoying considerable success with his hit single 'Me And My Girl (Nightclubbing)' and his BBC-1 weekly series — is to undertake a 22-date summer tour. He'll be featuring material from his latest Mercury album 'Stage-Struck', as well as his established favourites. Dates and venues are:

Bridlington Spa Royal Hall (August 15), Newcastle City Hall (16), Edinburgh Usher Hall (17), Dundee Caird Hall (18), Carlisle Assembly Rooms (19), Blackpool Winter Gardens (20), Derby Assembly Rooms (21), Stratford-on-Avon Royal Shakespeare Theatre (22), Birmingham Odeon (23), Poole Arts Centre (25), Brighton Dome (26), Southampton Gaumont (27), Oxford New Theatre (28), Ipswich Gaumont (29), Margate Winter Gardens (30), Manchester Palace (September 1), Sheffield City Hall (2), Reading Hexagon (3), Bristol Hippodrome (4), London Hammersmith Odeon (5 and 6), Leeds Grand Theatre (7) and Middlesbrough Town Hall (8).

and Sedaka in autumn

NEIL SEDAKA undertakes an extensive UK tour in the early autumn, playing 18 dates which — in view of some double performances — involve 24 concerts, including five in London.

The schedule comprises Bristol Colston Hall (September 30), St Austell Cornwall Coliseum (October 1), Manchester Apollo (4), London Tottenham-Court Rd. Dominion (6 and 7), Birmingham Odeon (9), Glasgow Apollo (11), Aberdeen Her Majesty's Theatre (12 and 13), Edinburgh Playhouse (14), Sunderland Empire (15), London Wembley Conference Centre (16), Reading Hexagon (18), Brighton Dome (19), Cardiff St David's Hall (20), Scarborough Futurist (22), Harrogate Conference Centre (23) and Liverpool Empire (24).

There are two shows nightly at Sunderland, Wembley, Reading, Harrogate and Liverpool, plus the first night at London Dominion (October 6). The tour is promoted by Tony Harvey for the Derek Block Office, and ticket prices are:

£7.50, £6.50 and £5.50 (Bristol); £8, £7 and £6 (St Austell); £8, £6, £5 and £3.50 (Manchester and Birmingham); £10, £8, £6 and £4 (both London venues); £7.50, £6, £5 and £3 (Glasgow); £9.50, £8.50, £6.50 and £4 (Aberdeen); £8.50, £7.50 and £6.50 (Edinburgh and Harrogate); £8, £7.50 and £6 (Sunderland); £9, £7, £5 and £3 (Brighton); £10, £8, £6 and £2.50 (Cardiff); £9, £7.50 and £5 (Scarborough); and £5.50, £4.50 and £3.50 (Liverpool).

BENSON'S BONUS

GEORGE BENSON has added another two dates at London Wembley Arena, due to exceptionally heavy ticket demand, making a total of five at this massive venue. The extra shows are on Saturday and Sunday, October 23 and 24 — and as with his concerts there the three previous nights, now virtually sold out, he'll be backed by his own band and a string section from the Royal Philharmonic Orchestra. Promoters are Kennedy Street and PLP.

Tickets for these additional shows are available by post at £12.80, £10.30 and £7.80 (including booking fee) from Kennedy Street Enterprises, P.O. Box 77, London SW4 9LH, enclosing SAE. They are also on sale at the Wembley box-office priced £12.50, £10 and £7.50 — and they are available (plus booking fee) at London Theatre Bookings, Premier Box Office, Keith Prowse and Albermarle. There are still a few remaining tickets at £7.50 only for the July 20 and 21 shows.

Rusty nuts are cracked

DUMPY'S RUSTY BOLTS is the new name for the hard rock trio, formerly known as Dumpy's Rusty Nuts, and the change means that their first single 'Just For Kicks' (on the Cool King label through Pinnacle) is being re-pressed with new labels and having a new picture sleeve printed.

They support The Blues Band at London The Venue tomorrow (Friday) and have been added to Motorhead's show at Hackney Stadium this Sunday. Other London gigs are at Southall White Hart (tonight, Thursday), Wimbledon Nelson's (July 28), Lee Green Old Tiger's Head (29 and August 19), Marquee Club (August 18) and Camden Dingwalls (23). Out of town, they visit Kingston Grey Horse (August 16), Oxford Pennyfarthing (21 and September 23) and Carshalton Cottage of Content (Sept. 4).

RASSES GIGS

PRINCE LINCOLN & The Royal Rasses have now added five provincial dates to their two London shows, reported three weeks ago — which were Victoria The Venue (August 12) and Tottenham Lordship Park Broad Water Free Festival (now 28 instead of 21). The extra gigs are at Cardiff Top Rank (August 13), Manchester P.S.V. Club (14), Huddersfield Cleopatra's (20), Birmingham Digbeth Civic Hall (23) and Nottingham Zhivago's (30).

Yazoo tour will 'break new ground'; Sun Ra extra; Bob James concerts

YAZOO have decided to postpone their first major UK tour, plans for which were revealed by *NME* last week, until mid-autumn — this is because of the complexity of the stage production being put together by Vincent Clarke, which is said to be breaking new ground in computer control systems. Meanwhile, Mute Records this week release a 12-inch version of their new single 'Don't Go', which features an extended remix of the A-side — plus an extended re-remix of the A-side!

SUN RA ARKESTRA — who, as announced last week, are playing two shows at London Victoria The Venue on July 27 and 28 — have now been confirmed for a couple of out-of-town dates. They play Manchester Royal Northern College of Music (July 29) and Glasgow Mitchell Theatre (30).

THE AU PAIRS are playing a benefit gig for *The Leveller* magazine at London Lambeth Town Hall (Brixton) on Thursday, July 29, supported by The Androids Of Mu and a third band still to be named. Tickets are £2.50 (advance), £3 (doors) — or, in both cases, £1.75 for the unwaged.

MOTORHEAD's open-air show in East London this Sunday (25) at the Hackney Speedway Stadium — with Saxon guesting and five other bands supporting — still has some advance tickets on sale to personal callers at Brixton Fair Deal, London's ZigZag Club and Downtown Records of Ilford. And an allocation of tickets will be available at the gates on the day.

STEVE MILLER BAND, who last week added a second concert at London Hammersmith Odeon, have now — in response to heavy demand — slotted in a third show there. It's tomorrow night (Friday), and tickets are on sale now priced £6.50, £5.50 and £4.50.

BOB JAMES, one of jazz-funk's prime exponents, is playing a number of UK concerts in the early autumn — and the first three confirmed are Birmingham Odeon (Spetember 23) and London Hammersmith Odeon (24 and 25) — tickets on sale now priced £5.50, £4.50 and £3.50 (Birmingham) and £6.50, £5.50 and £4.50 (London). It's not yet certain who the supporting musicians will be, though they're likely to include Steve Gadd, Eric Gale and Mark Colby. CBS have just released a new James album titled 'Hands Down'.

BLURT are playing four selected British dates to promote their new album and 12-inch single, and these will be their only UK appearances this summer. They are Bristol Trinity Hall (this Saturday), Cheltenham Arts Centre (July 31), London Victoria The Venue (August 18) and Brighton New Regent (19).

ROBERT PLANT was last night (Wednesday) making his first major concert appearance since Led Zeppelin's 1980 European tour, as a last-minute addition to the Prince's Trust charity rock gala at London's Dominion Theatre. Ian Anderson was another late confirmation, joining the previously reported line-up of Madness, Joan Armatrading, Phil Collins, Pete Townshend, Midge Ure, Gary Brooker and Mick Karn.

FAIRPORT CONVENTION have announced a billing change in their annual reunion at Cropredy, near Banbury (Oxon), on August 13-14. Richard & Linda Thompson are no longer appearing on the Friday night, so Fairport themselves take over with a performace of 'Babbacombe Lee', and The Home Service also join the bill. Originally, Fairport were scheduled to play on the Saturday only, but now they'll be seen on both days.

THE R.P.M. CLUB, hosted by Malcolm Roberts and Pamela Todd, has opened at London's Notre Dame Hall in Leicester Square. At present, it's a '60s-music disco on Thursdays (8pm - midnight), but Monday live gigs are being introduced at the end of August — with Rocky Sharpe & The Replays to open.

BLUE FEATHER — the Dutch band whose single 'Let's Funk Tonight', recently released through Phonogram, is knocking on the chart door — support Light Of The World at London Hammersmith Odeon on July 31. They then begin a series of dates in their own right, and so far confirmed are Hitchin The Regal (August 5), Manchester Unity (7), Cardiff Top Rank (September 3), Brighton Top Rank (10) and London Victoria The Venue (11).

999 headline a concert at London Strand Lyceum Ballroom on Sunday, August 8 — also featuring Tenpole Tudor, Weapon Of Peace and Stolen Pets (all tickets £3.50). It's strictly a one-off for 999, although they will be undertaking a full UK tour in the autumn, to coincide with the release of their new Albion Records album.

23 SKIDOO have slimmed down to trio size, though the nucleus of Alex Turnbull, J. Turnbull and Fritz will augment with occasional musicians when necessary. This follows the departure of Sam Landell-Mills and Tom Heslop to pursue various individual projects. The new-look Skidoo made their first appearace at the WOMAD Festival last weekend.

ROUGH JUSTICE are playing an apres-Stones gig at Leeds Haddon Hall this Sunday at 9.30pm (admission 80p). The idea is apparently to give people something to do after The Rolling Stones finish their set in nearby Roundhay Park at 7.30pm!

record NEWS

ADRIAN LEE, former keyboards player with Toyah and co-writer of 'Thunder In The Mountains,' has his first album released by DJM on August 6 — and it comes in picture disc form, at the same price as a normal LP. Titled 'The Magician', it features Lee as singer, writer amd musician. A single from the album, called 'Do As The English Do', follows on August 20.

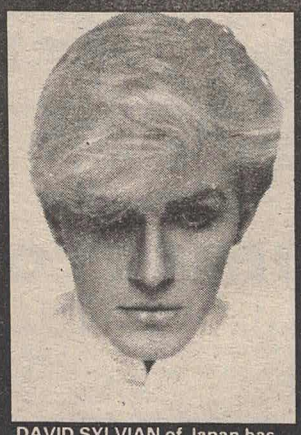
STING has a solo single issued by A&M on August 6, a revival of the 1930s song 'Spread A Little Happiness'. written by Vivian Ellis. It re-appears now because it's featured in Dennis Potter's film *Brimstone & Treacle*, starring Sting, which is to be released on September 9.

BAD MANNERS come up with their "summer special" single this weekend on the Magnet label. It's a re-working of Millie Small's 1964 smash hit 'My Girl Lollipop', and it's available in both 7" and 12".

TOM PETTY & the Heartbreakers have their single 'Refugee', from their album 'Damn The Torpedoes', issued this week on Backstreet/MCA — it has been released before, but this time it appears as a picture disc. The B-side 'Insider', featuring Stevie Nicks on harmony vocals, is from the 'Hard Promises' LP. The band are currently at work on a new studio album, for release in the autumn.

UB40 have a new single issued on August 16 on their own Dep International label, through Spartan — titled 'So Here I Am', it's coupled with a live version of 'Silent Witness'. The band are now in Ireland recording their fourth album for autumn release — but despite various overseas commitments, there are no UK dates planned at present.

THE HUMAN LEAGUE want to stress that their current hit dub album 'Love And Dancing', issued under the name of League Unlimited Orchestra, was intended as a bonus to fans and was supposed to be sold cheaply — the suggested price is not more than £3, though apparently some shops are selling it at around a fiver. The League are currently working on their long-delayed follow-up to their smash hit 'Don't You Want Me'.



DAVID SYLVIAN of Japan has, as previously reported, been working with the Yellow Magic Orchestra's Riuichi Sakamoto — and the initial outcome is a double A-sided single for Virgin release on July 30, coupling 'Bamboo Houses' and 'Bamboo Music', the latter being largely instrumental. It's possible that the duo may record an album together.

Floyd get busy

PINK FLOYD have a few single out next week on the Harvest label, 'When The Tigers Broke Free' / 'Bring The Boys Back Home' — and initial pressings come in a triple gatefold sleeve featuring stills from their film *The Wall*, currently showing in London's West End and due to go on general release at the end of August.

The movie includes many tracks from Floyd's double album of the same name, as well as a collection of new songs penned by Roger Waters — and these are to be released on August 31 on a new LP called 'The Final Cut'. Meanwhile, Avon Books have just published the book *Pink Floyd The Wall*, featuring Waters' lyrics and a large collection of colour photos from the film.

● **Alphonse Mouzon,** best known as co-founder (with Larry Coryell) of 11th House and for his association with Weather Report, has his new album 'Step Into The Funk' available this week through Import Music Service. Guest musicians on the set include Herbie Hancock, Stanley Clarke, Lee Ritenour and Larry Williams.
● **Shooting Star,** the Kansas-based hard rock band, have their third album released by Virgin on July 30 — titled 'Three Wishes', it's the follow-up to 'Hang On For Your Life', which gave them their first Stateside hit.
● 'Someone Loves You Honey' is a Charley Pride song, now performed in reggae style by **June Lodge & Prince Mohammed,** and released by Arista this weekend. It's already been top of the Jamaican charts for two months.

Kate dreaming

KATE BUSH has a new single issued by EMI next Monday (26), titled 'The Dreaming', and it includes contributions from Rolf Harris and bird impressionist Percy Edwards — it's coupled with 'Dreamtime', an instrumental version of the A-side. 'The Dreaming' is also the title of Kate's fourth album, scheduled for release on September 13, and the first which she has produced entirely.

● A Starsound-type single, out this weekend on Mercury, features extracts from the original master tapes of seven hits by **The Platters** — 'Only You', 'Harbour Lights', 'The Magic Touch', 'Twilight Time', 'The Great Pretender', 'My Prayer' and 'Smoke Gets In Your Eyes'. They are segued together under the title of 'Platterama Medley'.
● Canadian rockers **April Wine** have their first album on the Capitol label issued this week, titled 'Power Play'. Other albums from the same source include 'Quiet Lies' by **Juice Newton** and 'All Night Long' by the **BB&Q Band.**
● EMI is reissuing many of the classic jazz albums from the catalogue of Blue Note, America's premier jazz label from the early '40s to the mid-'60s. The initial batch of 21 includes three each by **Herbie Hancock** and **Sonny Rollins,** and two each by **Thelonious Monk, Miles Davis, Bud Powell** and **Art Blakey.**
● The latest single from Swiss rockers **Krokus** revives 'American Woman', which was originally a hit for US Band Guess Who. It's out this week on Arista.
● London three-piece outfit **A Bigger Splash** are to be produced by Mike Chapman, who caught them at a recent gig and said he'd like to start recording them as soon as possible. So they'll be off the road throughout August while they cut an album with him.
● **Marietta,** who's married to Rick Parfitt of Status Quo, has her version of the Cliff Richard hit 'Do You Wanna Dance' issued by Polydor on July 30 — with Rick producing and Cliff on backing vocals, plus Kevin Godley on drums.
● **Bob Fish,** former lead singer with Darts, releases his first self-penned single this week — titled 'Hotel' and produced by Andy Hill, it's on the Magnet label.
● **Thomas Dolby** has an extended version of 'Windpower' issued next Monday in 12-inch form on his own Venice In Peril label, through EMI. It was written and produced by Dolby, who will be touring the UK in the autumn.
● Former Bread co-leader **James Griffin** and ex-Hollie **Terry Sylvester,** whose single 'Please Come Into My Life' was issued recently by Polydor, now have their debut album together on release — titled 'Griffin & Sylvester'. And the duo are planning some UK dates, including a London concert, in the late summer.

BOW WOW WOW have a 16-track album issued by EMI next Monday (26) called 'I Want Candy' — which includes the title song, 'Cowboy' and the re-recordings (produced by Kenny Laguna) of 'Louis Quatorze' and 'Mile High Club'. These latter two songs are released this week as an RCA single.

10cc come up with a brand new song on the Mercury label this weekend — titled 'Run Away', it was co-written and co-produced with Andrew Gold. The flip side is 'Action Man In Motown Suit.'.

THE DRIFTERS, now featuring both Ben E. King and Bill Fredericks, have up-dated the Arthur Alexander classic 'You Better Move On' — a song that's also been covered by The Rolling Stones and Mink DeVille — as their new Atlantic single, released on July 30. The flip side is the original version of 'Save The Last Dance For Me'.

MODERN ROMANCE revive 'Cherry Pink & Apple Blossom White', a double No. 1 in 1955 for Perez Prado and Eddie Calvert, as their new single for release by WEA Records on July 30. The track showcases their trumpet player John Du Prez, so it's appropriate that the B-side should be titled 'Who Is John Du Prez?'.

DAVE EDMUNDS has 'From Small Things Big Things Come', the song specially written for him by Bruce Springsteen, issued as a single by Arista this weekend. The B-side features a version of 'Your True Love', recorded live at London's The Venue.

BILL NELSON follows his hit album 'The Love That Whirls' with a new single issued through Phonogram this weekend, coupling 'Flaming Desire' and 'The Passion'. There's also a 12-incher with an extended version of the A-side, plus an extra track titled 'The Burning Question'.

DIANA ROSS has a third single from her debut Capitol album issued next Monday, as the follow-up to her current hit 'Work That Body'. The A-side is 'It's Never Too Late', coupled with 'Sweet Surrender'.

Scritti's GREEN

SCRITTI POLITTI have their new single out on Rough Trade Records this weekend, 'Asylums In Jerusalem' / 'Jacques Derrida', the latter being a remix of a BBC studio recording. A 12-incher follows on July 30, with an extended version of the B-side and an extra track called 'A Slow Soul'. Their album 'Songs To Remember' is due out shortly.

ROCKY SHARPE & The Replays have their new album out on the Chiswick label, with distribution through PRT, and you won't be surprised to learn that it's called 'Shout! Shout!' It contains 14 tracks, and a cassette version will be available next week.

T. REX are to have four EPs issued by EMI over the next two months, each featuring four Marc Bolan songs and sleeved in a picture bag. The first of the series is out next Monday and comprises 'Children Of The Revolution', 'I Love To Boogie', 'Solid Gold Easy Action' and 'London Boys'.

ELVIS COSTELLO & The Attractions have their single 'Man Out Of Time', taken from their current hit album 'Imperial Bedroom', issued by F-Beat in 12-inch form this weekend. The B-side features 'Town Cryer' (an alternative version from that on the LP) and 'Imperial Bedroom'. The seven-inch format, with 'Town Cryer' as the B-side, follows on July 30.

THE SOUND OF THE WAVES

THE WAVES, the band formed by ex-Soft Boys guitarist Kimberly Rew, have their debut single released on July 30 by Albion Records with distribution by Spartan — coupling 'Brown Eyed Son' and 'She Loves To Groove'.

During the last 18 months, Rew has released two solo singles on the Armageddon label, one of them being 'My Baby Does Her Hairdo Long' on which he was supported by The dB's — and it was this record that provided the inspiration for his own group sound.

With Rew on guitar and vocals, The Waves are Katrina Leskanich from Kansas on Fender Telecaster, fellow American Vince De La Cruz on bass, and drummer Alex Cooper. After European dates during the rest of the summer, they're planning a full-scale assault on the London circuit from late September onwards.

● Magnum Force have signed, for both recording and management, **The Strollers** — the band formed out of Johnny & The Jailbirds and Gina & The Rockin' Rebels. Their debut album 'Five Cats Down' has just been issued, and their first single 'We Say Yeah' is due in August.
● Two new labels release singles this week — **Prefab Spout** debut with 'Lions In My Own Garden'/'Radio Love' on Candle Records, and four-piece North London band **The Pencils** have 'Watching The Tears'/'You Say You' on The Next Record Company.
● 'Steel Crazy' is a heavy metal compilation for release on August 12 by Abstract Records (through Pinnacle), with a maximum price of £3.99. Acts featured include **Brian Johnson** (now with AC/DC but on this track with Geordie), **Girlschool, Krokus, Twisted Sister, The Rods, Stampede, Starfighters, Praying Mantis** and **Lautrec.**
● Spider Leg Head Records next week release a four-track EP by Bristol punk band **Amebix,** titled 'Carnage'. Distribution is through Rough Trade.

● **Laughing Academy,** the Fife band formerly known as Strutz, have a cassette-only LP released titled 'What Is. . .This'. It's distributed by Fast Product, or is available by mail (£1.99 including p&p) from 74 High Street, Burntisland, Fife KY3 9AS.
● 'I Want You' by Swedish band **Free Style** spent 14 weeks at No. 1 in their own country, and now it's released here by Swift Records (through PRT). The outfit is a six-piece with two girl lead vocalists, one of whom is Rita Marley's younger sister.
● Southend band **Steve Hooker's Shakers** have signed with Ramberi Records, and have their first single issued on July 30, titled '(When Girls Get Together) There's Nothing But Talk'. It was written by Hooker and produced by Mickey Jupp.

MCP & PLP FOR WOOLTARE LTD PRESENTS

MONSTERS OF ROCK

Status Quo

Gillan

AXON

HAWKWIND

URIAH HEEP

ANVIL

TOMMY VANCE

DONINGTON PARK SATURDAY 21st AUGUST

Tickets are now available from the following outlets :-

ABERDEEN: Other Record Shop
BEDFORD: HMV Records
BIRMINGHAM: Cyclops Records
BLACKBURN: King Georges Hall
BRADFORD: HMV Records
BRIGHTON: Fine Records
BRISTOL: Virgin Records
BURTON: R. E. Cords
CARDIFF: Spillers Records
CARLISLE: Pink Panther Records
COALVILLE: Randles
CHESTER: Penny Lane Records
COVENTRY: Apollo Theatre
DERBY: R. E. Cords
DUNDEE: Cathy McCabe Records
EDINBURGH: Playhouse Theatre
EXETER: HMV Records
GLASGOW: Apollo Theatre
GLOUCESTER: Leisure Centre
GOOLE: Peter Hall Music Shop
HALIFAX: Scene & Heard
HULL: HMV Records
HULL: Gough & Davy
INVERNESS: Other Record Shop
IPSWICH: Gaumont Theatre
LANCASTER: Ear 'ere Records
LEEDS: Barkers Records
LEICESTER: De Montfort Hall
LINCOLN: The Box Office
LIVERPOOL: Penny Lane Records
LOUGHBOROUGH: Castle Records
MANCHESTER: Barry Ancill Ticket Agency
MANSFIELD: Revolver Records
MIDDLESBROUGH: Hamiltons
MIDDLESBROUGH: Town Hall
NEWCASTLE UNDER LYME: Mike Lloyd
NEWCASTLE UPON TYNE: City Hall
NOTTINGHAM: Select a Disc
OSSETT: Record Bar
OXFORD: Apollo Theatre
PETERBOROUGH: Wirrina Stadium
POOLE: Setchfields
PORTSMOUTH: HMV Records
PORT TALBOT: Derrick's Records
PRESTON: Guild Hall
READING: Quicksilver Records
ROTHERHAM: Carousel
SHEFFIELD: Virgin Records
SOUTHAMPTON: Virgin Records
STAFFORD: Lotus Records
STIRLING: Other Record Shop
SUNDERLAND: Spinning Disk
SWANSEA: Derrick's Records
SWINDON: Kempsters Music Shop
WAKEFIELD: Record Bar
WOLVERHAMPTON: Gould's T.V.
YORK: Sound Effects

LONDON TICKET AGENCIES
Aldemarle Booking Agency Limited
London Theatre Bookings
Premier Box Office
Keith Prowse Limited

SHOW TICKETS AND TRAVEL TICKETS ARE AVAILABLE FROM THE FOLLOWING OUTLETS
Trent Motor Traction
Midland Red (East)
United Counties
London National Travel
Lincolnshire Road Car Co
Barry Ancil / Picadilly Records, Manchester
Cavendish Travel, Leeds
T.L.C.A., Liverpool
Appleby Coaches, Louth
Smith's Luxury Coaches, Reading
Edinburgh Playhouse Box Office
Apollo Theatre Glasgow Box Office
Lamonde Travel, Wells Somerset
South West Concert Club
G.I.G. Travel Club, Dundee
Alder Valley Services, Hindhead

Tickets are also available by post from :- Wooltare Limited, PO Box 123, Walsall, WS5 4QQ. Enclose Postal Orders or Cheques made payable to Wooltare Limited and S.A.E. Tickets are £10.00 advance inclusive of VAT, £11.00 on the day. (People sending cheques should allow 21 days for clearance)

Klub Foot
CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.6

TICKETS £2.00 AVAILABLE FROM CLARENDON HOTEL (MAIN BAR - OPENING HOURS). LONDON THEATRE BOOKINGS. PREMIER BOX OFFICE. ROUGH TRADE RECORDS. ROCK ON RECORDS.
LATE BAR TILL 12.00

WASTED YOUTH
DANSE SOCIETY
NEW MODEL army
THURSDAY 22 JULY AT 8.00pm

SOUTHERN DEATH CULT
erazerhead
MULION CIRCUS
THURSDAY 29th JULY AT 8.00pm

LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00pm to 11.00pm
REDUCED ADMISSION FOR STUDENTS,
SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thurs 22nd July (Adm £2.50)
S.O.S.
Featuring
BERNIE MARSDEN
Plus guests & Jerry Floyd

Fri 23rd July (Adm £2.00)
JACKIE LYNTON
Plus support & Jerry Floyd

Sat 24th July (Adm £2.00)
ROCK GODESS
Plus guests & Martin Ball

Sun 25th July (Adm £2.00)
LORDS OF THE NEW CHURCH
Plus support & Nick Henbrey

Mon 26th July (Adm £2.00)
SAMSON
Plus Ore & Martin Ball

Tues 27th July (Adm £2.00)
OVERKILL
Plus Support & Jerry Floyd

Weds 28th July (Adm £2.00)
PARK AVENUE
Plus guests & Jerry Floyd

Thurs 29th July (Adm £2.00)
PRIDE
Plus Support & Jerry Floyd

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

READING FESTIVAL
AUGUST BANK HOLIDAY WEEKEND

DINGWALLS

RHYTHM'N'BOOZE
Camden Lock. Chalk Farm Road. London NW1.

Thurs 22
From USA **Stevie Ray**
Vaughan & Double Trouble
Supported by Big Country
Rock £2.25

Fri 23
The Electric Bluebirds
supported by Pink Umbrellas
(ex Reluctant Stereotypes)
R&B £3.30

Sat 24
Ruby Turner
supported by
The Caners
Blues & Soul £3.30

Mon 26
The Jungle
Greetings No 4, Dresden
Rock £2.00

Tues 27
Mono Pacific featuring
Zac Starky
supported by Catch 22
Rock £2.00

Weds 28
Reggae Night with
Amazulu
supported by Positive Noise
£2.25

Thurs 29
The Ronnie Lane Band
featuring Mick Green
supported by Plan 'B'
Rock £2.50

The LYCEUM

DEREK BLOCK presents The Strand, London WC2

999 NINE NINE NINE

Teppo Tudor

stolen pets
SUNDAY 8th AUGUST 7pm
ALL TICKETS 3.50 AVAILABLE IN ADVANCE FROM BOX OFFICE 01 836 3715
KEITH PROWSE PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS & USUAL AGENTS

BIG BEAT MUCH FUN

THE GREAT DIVIDE
Friday 23rd July. Herme Hill, Half Moon. 8.45 pm
Wednesday 4th Aug. Moonlight. 9.00 pm
Monday 9th Aug. Ad Lib. 9.00 pm

THE GREYHOUND

175 FULHAM PALACE ROAD, W.6

Thursday 22nd July £2
S.V.T. featuring Jack Cassidy ex. Jefferson Airplane
+ Top Secret

Friday 23rd July £2
NO DICE
+ Tripwire

Saturday 24th July £1.50
THE DANCE BAND
+ Naughty Thoughts

Sunday 25th July £1
BASKING SHARKS
+ The Survivors

Monday 26th July £1.25
THE MASKED ORCHESTRA
+ Bad Detective

Tuesday 27th July £1.25
THE TIMES/SMALL WORLD

Wednesday 28th July £1.50
SHEA RAMAH
+ Bella Donna

FRIARS

AT THE MAXWELL HALL
AYLESBURY
Wednesday July 28th 7.30 pm

THE
POLICE

Tickets 5.00 available from Friars Box Office only. Tickets will go on sale this Sunday July 25th at 9.00 am. The first 700 tickets will be sold to Friars members with membership cards only (maximum 2 tickets per person). The remainder will be sold to members or non members (maximum 2 tickets per person). No postal applications. Life membership 25p. Hungry for you

Saturday July 31st **JOE JACKSON**
Tickets 3.50 available now or at door on night.

THE PIED BULL

1 Liverpool Road, Angel N1
(Angel tube)
The Friendly Venue

Thursday 22nd July £1
THE SHAKERS
Friday 23rd July £1
Rock'n'Roll Disco
WILD WAX SHOW
Saturday 24th July 70p or 30p
GAY WORKSHOP
Sunday 25th July £1
RED BEANS AND RICE
Monday 26th July £1
HOLLOWAY ALLSTARS
My Mate Nigel's Party (bring Your Own Beer)
Tuesday 27th July £1
BAD DECTECTIVES
Wednesday 28th July £1
OXY AND THE MORONS
+ Spare Tyre

TRICYCLE THEATRE

269 Kilburn High Road, London NW6 — BOX OFFICE 328 8826

MUSIC LIVE

LICENSED BAR
GREAT SELECTION OF FOOD
'HAPPY HOUR' BUFFET MENUS from 6-30

26th KEVIN COYNE £2
27th The HANK WANGFORD BAND £3
28th THE FLYING PICKETS plus JOHN DOWNE £2
29th MISTAKEN IDENTITY £2
30th LOL COXHILL £2
31st STEEL & SKIN £2

Week commencing Monday July 26th
A different group each night
ON STAGE EACH EVENING AT 8

LIVE

THE IMPOSSIBLE DREAMERS

Sunday 25th July
MOONLIGHT CLUB
Monday 26th July
EMBASSY CLUB
Tuesday 27th July
CLARENDON
(Idiot Ballroom)
Wednesday 28th July
GOLDEN LION
Sunday 1st July
ROCK GARDEN
Monday 2nd August
FAIR DEAL

WHITE LION

14 PUTNEY HIGH STREET, SW15
01-788 1540
(Putney Bridge Tube-Buses 14, 22, 30, 37, 74, 85, 93, 220)

Thurs 22nd July £1.50
THE ADDICTS + Supports
Fri 23rd July £1.50
SAM MITCHELL BAND
Sat 24th July £1.50
LAVERNE BROWN BAND
Thurs 29th July £1.50
SEX GANG CHILDREN + CHAOS
Fri 30th July "Club Tacky Night" £1.50
IDLE FLOWERS / NORMAN LOVETT / HAZARDOUS PETS

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 21st July £1.25
JUDIE & THE SHADES
Thursday 22nd July £1.25
THE DEADBEATS
Friday 23rd July £1.50
BERLIN BLONDES
Saturday 24th July £1.50
THE BARRACUDAS
Sunday 25th July £1.25
THE HELICOPTERS
Monday 26th July £1.25
THE YA-YA'S
Tuesday 27th July £1.25
URBAN SHAKEDOWN
Wednesday 28th July £1.25
STUDIO 2

NATIONAL CLUB

234 KILBURN HIGH ROAD LONDON NW6
DEREK BLOCK presents
THE UNDERTONES
PLUS GUESTS
MONDAY 16th AUGUST 8pm
ALL TICKETS 3.50
Available in advance from National Club 01 328 3141,
Keith Prowse, London Theatre Bookings, Premier Box Office & all usual agents.

OPEN 9.00PM TO 3.30AM — LICENSED TO 3.00AM

Le Beat Route

17 GREEK STREET, LONDON W1 · TELEPHONE 437 5782 Night 499 2645 day

MONDAY
LE BEAT ROUTE WITH EYES AND EARS PRESENTS
NEW YEAR'S EVE
EVERY MONDAY
with Nicky McKenzie and Alan Coulthard
Cabaret - Prizes - Balloons
Free glass of Bubbly at Midnight
Admission £2.50

TUESDAY
60's Soul Night
with the original Dr Soul Capital Radio's
JAMES HAMILTON
plus ALEX GERRY
ALL DRINKS 50p TILL 11.00pm!!

WEDNESDAY
DON'T BLINK NIGHT
ALL DRINKS **25p**

THURSDAY 22nd JULY
LIVE MUSIC
From
THE BEATROOTS
All drinks 50p till 11.00pm

FRIDAY
FRIDAY NIGHT AT LE BEAT ROUTE
(MEMBERS ONLY)
STEVE · OLLIE
STEVE LEWIS · CARLO

SATURDAY
OWEN WASHINGTON
INVITES YOU TO SPEND AN EVENING WITH HIM AND HIS SPECIAL GUESTS

RIGHT OF ADMISSION RESERVED

HAMMERSMITH ODEON

Derek Block presents

JOE JACKSON

in concert

No Support - Joe Jackson On Stage 8.15 pm (with interval)
SUNDAY 15th AUGUST
TICKETS £4.00, £3.50 Doors Open 7.30p.m.
AVAILABLE IN ADVANCE FROM BOX OFFICE 01-748-4081 and USUAL AGENTS

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING
GEORGE BENSON OCT 20, 21

JULY
23 Steve Miller
24, 25 Capital Jazz Festival
25 Hackney Rock Festival
25 Rip Rig & Panic
30 Clash
30 Bucks Fizz
30 Average White Band
31 Light Of The World
31 The Police

AUGUST
8 999
15 Joe Jackson
21 Status Quo, Gillan etc (Castle Donington)
27, 28 Jethro Tull
27, 28,29 Reading Rock Festival

SEPTEMBER
16 Mike Oldfield
16, 17, 18, 19 Blondie
18 Echo & The Bunnymen
19 Gloria Gaynor
24 25 Bob James
27, 28, 29, 30 Shirley Bassey

OCTOBER
3 Imagination
3, 11 Shadows
8, 9 Saxon
18, 19 AC/DC
21, 22 George Benson
22 John Martyn
24, 25 Depeche Mode
24, 25, 27, 28 Julio Inglesias
28, 29 Shakin' Stevens

NOVEMBER
12, 13 Hawkwind
17, 18, 19, 20, 21 Japan

TELEPHONE CREDIT CARD BOOKINGS ACCEPTED.
PERSONAL CALLERS WELCOME.
SEND SAE FOR FREE LIST OF LONDON GIGS.
LONDON THEATRE BOOKINGS
96 Shaftesbury Avenue, W1. Phone 439 3371

THE Venue

160–162 Victoria Street, London SW1E 5LB Tel 828 9441

Doors Open 8.00 pm Main band on at 9.30 pm

THIS WEEK

Thursday 22nd July £2.50
TALK TALK
+ Roy White & Steve Torch
+ Glass Torpedoes

Friday 23rd & Saturday 24th July £4.00
THE BLUES BAND
+ Support

Monday 26th July £2.50
MONOCHROME SET
+ Ben Watt

Tuesday 27th & Wednesday 28th July £5.00
SUN RA ARKESTRA

Thursday 29th July £3.50
J. WALTER NEGRO & THE LOOSE JOINTS

COMING SOON

Friday 30th & Saturday 1st July £4.00
ASWAD
Monday 2nd August £2.50
ORCHESTRA JAZIRA
+ HOLLOWAY ALLSTARS
Tuesday 3rd August £2.50
LORDS OF THE NEW CHURCH
Wednesday 4th August £3.00
AZTEC CAMERA + CARMEL
Thursday 5th August £3.00
BIRTHDAY PARTY
Friday 6th August £3.00
BIRTHDAY PARTY
Friday 6th August £3.00
OK J VE + MY SILENT WAR
Tuesday 10th August £2.50
MODERN ENGLISH + THE ROOM

LIVE ADS (01-261 6153)

INCOGNITO

UK SUMMER TOUR

+ CELL MATES *(Dance Band)*

Wednesday July 21st — BOGNOR REGIS PIER
0243 820531
Thursday July 22nd — NOTTINGHAM PALAIS
0602 51075
Friday July 23rd — HASTINGS PIER
0424 522566
Saturday August 1st — ALBANY EMPIRE
01-691 8016
Friday August 6th — CINDERELLA
Near Hurstpierpoint
0273 833795
Monday August 9th — MARGATE WINTER GARDEN
0843 21348

THE WAREHOUSE CLUB

19/20 Somers St, Leeds 1 Phone 468287

Thursday July 22nd
THE SWINGING LAURELS
Wednesday July 28th
LORDS OF THE NEW CHURCH
Thursday July 29th
FRANKIE GOES TO HOLLYWOOD

Late bar 9 - 2 am

ANIMAL NIGHTLIFE at HEAVEN

mon. 26th july £3·00

KINGS HEAD

4 Fulham High St. SW6 736 1413

Thursday 22nd July £1.50
Australasian night
LITTLE SISTER
Friday 23rd July £1.50
THE 45's
Saturday 24th July £1.50
RED BEANS AND RICE
Sunday 25th July £1.00
THE FEELERS
Monday 26th July £1.00
LAZLO AND THE LEOPARDS
Tuesday 27th July £1.00
DOUBLE VISION
Wednesday 28th July £1.00
BASILS BALLS
UP BAND

THE POLICE

MCP for AIMCARVE LTD presents

U2 · THE BEAT · GANG OF FOUR

LORDS of THE NEW CHURCH

GATESHEAD INTERNATIONAL STADIUM

SATURDAY 31st JULY 3.30 p.m. GATES OPEN 1.30 p.m.

Tickets £8.30 (inc. booking fee) £10.00 on day available from

Gateshead Sports Stadium Reception
Leisure Centre Box Office
Newcastle City Hall Box Office
Sunderland Spinning Disk Records
Middlesbrough Town Hall Box Office
Hamiltons
Edinburgh Playhouse Theatre
Glasgow Apollo Theatre
Aberdeen Other Record Shop
Dundee Cathy McCabe Records
Carlisle Pink Panther Records
Preston Guild Hall Box Office
Lancaster Ear Ere Records
Bradford St. Georges Hall
Derby R.E. Cords
Leeds Virgin Records
Sheffield Virgin Records
Lincoln The Box Office
Liverpool Penny Lane Records
Manchester Piccadilly Records
Stoke on Trent Mike Lloyd Music Shops
Nottingham Select a Disc
Hull Gough & Davy
Bridlington Holiday Travel
Birmingham Cyclops Records
Darlington Williams
South Shields Image Records
Blyth Music Box
Durham Musicore
Leeds Cavendish Travel
York Sound Effects
Stockton HMV Records
Scarborough Futurist Theatre
Hartlepool The Other Record Shop

or by post from Aimcarve Ltd., P.O. Box 123 Walsall W55 4QQ. Enclose Cheques or Postal Orders made payable to AIMCARVE LTD and enclose S.A.E.

Please phone before setting out & check, but avoiding major disasters, here is:-

WHAT'S ON AT THE ROCKGARDEN

MOOD ELEVATORS
THU. JUL. 22. a colourful sound, an insistent rhythmic blend of neat yet nervy tunes, brilliantly instantaneous." said N.M.E.

THE INMATES
FRI. 23. Possibly the only band London has produced who inject r'n'b with something fresh instead of meanly re-working old stuff.

THE BEATROOTS
SAT. 24. Late night reggae; smooth paced and more inclined towards the floating brass sound of UB40 than the militant rockers of Studio One.

SUN. DUPLICATES + INCANTATION + EPISODE 2
MON. THE DEADBEATS + TOR GUEST HOUSE
TUE. THE RECRUITS + MOUSE & THE UNDERDOGS

ZERRA I
WED. JULY 28. Two man synth act with the emotions and musical attack normally only a quartet can deliver. Fresh off the Cure tour.

THU. JUL. 29. THE GROUP + BRAVE FACE

THE DOORS OPEN 7.30 + till LATE, EXCEPT SUNDAY WHEN IT'S 7.30 + till 12. REAL ALE AND COCKTAILS RIGHT THRU. YOU HAVE TO BE 18. OUR RESTAURANT IS OPEN 8.30 A.M. + till 6 A.M. MOST DAYS. WE'RE ON THE CORNER OF KING ST. & JAMES ST. OLD COVENT GARDEN
PHONE FOR LIVE MUSIC INFO: 836 1927
PHONE FOR RESTAURANT INFO: 240 3461

BROADWAY

Clarendon Hotel, Hammersmith Broadway W6

Fri 23rd July £1.50
A night of serious fun:
AVOCADO FIVE-O
+ The Bazookas
Sat 24th July £1.50
THE HIGH TIDE
+ The Hunger Project
Sun 25th July £1
ITALIAN VACATION
+ Pleasure Dome
Mon 26th July £1.25
THE MASKED ORCHESTRA
+ Bad Detective
Tue 27th July £1.25
THE TIMES/SMALL WORLD
Wed 28th July £1.50
SHEA RAMAH
+ Bella Donna

Real Ale 7.30 — 11.00pm

CINEMAS

BURNING an ILLUSION

AA

A Film Written & Directed by MENELIK SHABAZZ
Starring CASSIE McFARLANE & VICTOR ROMERO
Special Appearance by TREVOR LAIRD, JANET KAY & CORINNE SKINNER-CARTER
LONDON, EDINBURGH FILM FESTIVALS
A BFI RELEASE

'COMPULSIVE WATCHING' NME

From Thursday JULY 22 SCREEN ON THE GREEN ISLINGTON 226 3520
THE ace BRIXTON 274 4663
From Sunday JULY 25 PECKHAM ACE 639 1722

Scala CLUB CINEMA

KINGS CROSS 278 8052/0051

Thursday 22nd & Friday 23rd
The U.K. Premier Of Kenneth Anger's LUCIFER RISING
+ Other Anger Films And Animation 4.30, 7.50
+ Roger Corman's Classic THE UNDEAD 3.15, 6.30, 9.50
THE ENTIRE PRISONER SERIES OVER 8 DAYS
Saturday 24th
THE PRISONER: ARRIVAL 1.00, 5.00, 9.00
+ CHIMES OF BIG BEN 2.00, 6.00, 10.00
THE AVENGERS: EPIC 3.00, 7.00
DANGERMAN: THE NOT SO JOLLY ROGER 4.00, 8.00
ALL NIGHT 60's POP, ROLLING STONES, BEATLES, THE SUPREMES AND LOADS MORE
Ring Cinema For Details
Sunday 25th
Special Matinee Herzog's Double
WOYZECK 1.00
+ AGUIRRE THE WRATH OF GOD 2.25
THE PRISONER: A, B AND C 5.00, 9.00
+ FREE FOR ALL 6.00, 10.00
THE AVENGERS: THE LIVING DEAD 7.00
DANGERMAN: THE UBIQITOUS MR LOVEGROVE 4.00, 8.00
Monday 26th
THE PRISONER: SCHIZOID MAN 1.00, 5.00, 9.00
THE GENERAL 2.00, 6.00, 10.00
THE AVENGERS: RETURN OF THE CYBERNAUTS 3.00, 7.00
DANGERMAN: ARE YOU GOING TO BE MORE PERMANENT 4.00, 8.00
Tuesday 27th
THE PRISONER: MANY HAPPY RETURNS 1.00, 5.00, 9.00
+ DANCE OF THE DEAD 2.00, 6.00, 10.00
THE AVENGERS: DEATH'S DOOR 3.00, 7.00
DANGERMAN: WILD GOOSE CHASE 4.00, 8.00
Wednesday 28th
THE PRISONER: IT'S YOUR FUNERAL 1.00, 5.00, 9.00
CHECKMATE 2.00, 6.00, 10.00
THE AVENGERS: £50,000 BREAKFAST 3.00, 7.00
DANGERMAN ENGLISH LADY TAKES LODGERS 4.00, 8.00
Thursday 29th
THE PRISONER: HAMMER INTO ANVIL 1.00, 5.00, 9.00
A CHANGE OF MIND 2.00, 6.00, 10.00
THE AVENGERS: YOU HAVE JUST BEEN MURDERED 3.00, 7.00
DANGERMAN: SHINDA SHIMA 4.00, 8.00

MCP presents

SAXON

CITY HALL, NEWCASTLE
FRIDAY 17th SEPTEMBER 7.30 pm.
Tickets £4.00, £3.50
Available from B/O Tel: 0632 320007

APOLLO THEATRE, GLASGOW
SATURDAY 18th SEPTEMBER 7.30 pm.
Tickets £4.00, £3.50
Available from B/O Tel: 041 332 9221

PLAYHOUSE THEATRE, EDINBURGH
SUNDAY 19th SEPTEMBER 7.30 pm.
Tickets £4.00, £3.50
Available from B/O Tel: 031 557 2950

APOLLO THEATRE, MANCHESTER
MONDAY 20th SEPTEMBER 7.30 pm.
Tickets £4.00, £3.50
Available from B/O Tel: 061 273 1112

DE MONTFORT HALL, LEICESTER
TUESDAY, 21st SEPTEMBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0533 544444

ASSEMBLY ROOMS, DERBY
WEDNESDAY 22nd SEPTEMBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0332 369311

BRIGHTON CENTRE
THURSDAY 23rd SEPTEMBER 7.30 pm.
Tickets £4.00
Available from B/O 0273 202881

ST. AUSTELL, CORNWALL COLISEUM
SATURDAY 25th SEPTEMBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: PAR (072681) 4004

COLSTON HALL, BRISTOL
Sunday 26th SEPTEMBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0272 291768

CITY HALL, SHEFFIELD
MONDAY 27th SEPTEMBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0742 735295

ST. GEORGES HALL, BRADFORD
WEDNESDAY 29th SEPTEMBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0274 32513

CITY HALL, HULL
THURSDAY 30th SEPTEMBER 7.30 pm.
Tickets £4.00
Available from B/O and usual agents

VICTORIA HALL, HANLEY
FRIDAY 1st OCTOBER 7.30 pm.
Tickets £4.00
Available from Mike Lloyd Music and Lotus Records Stafford

APOLLO THEATRE, OXFORD
SATURDAY 2nd OCTOBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0865 44544

GAUMONT THEATRE, IPSWICH
SUNDAY 3rd OCTOBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0473 53641

ODEON THEATRE, BIRMINGHAM
MONDAY 4th OCTOBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 021 643 6101

ARTS CENTRE, POOLE
WEDNESDAY 6th OCTOBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 02013 85222

GUILD HALL, PORTSMOUTH
THURSDAY 7th OCTOBER 7.30 pm.
Tickets £4.00
Available from B/O Tel: 0705 824355

ODEON THEATRE, HAMMERSMITH
FRIDAY/SATURDAY 8th/9th OCTOBER 7.30 pm.
Tickets £4.50, £4.00, £3.50
Available from B/O Tel: 01 748 4081
NOTE: BRISTOL COLSTON HALL GOES ON SALE ONE MONTH PRIOR TO THE SHOW

NEW ALBUM
The Eagle Has Landed
ON CARRERE

nationwide GIG GUIDE

thursday 22nd

Basildon Raquels: **Blancmange**
Birmingham Barrel Organ: **Ida-Red**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Railway Hotel: **The Last Detail**
Bradford Manhattan Club: **Xero**
Brighton Jazz Club: **Bitelli's Onward Internationals**
Brighton New Regent: **Southern Death Cult/The Jungle**
Bristol Colston Hall: **The Jamaican Folk Singers**
Bromsgrove The Hundred House: **Teaser**

Camberley Lakeside Country Club: **Ray Charles, His Orchestra & The Raelets**
Cambridge Sound Cellar: **Pluto**
Chesterfield Star Inn: **Our Pete & The Wage Slips/Jumping Jeannie & The 4½ Garden Gnomes**
Croydon The Star: **Wolfie Witcher & The Radical Shieks**

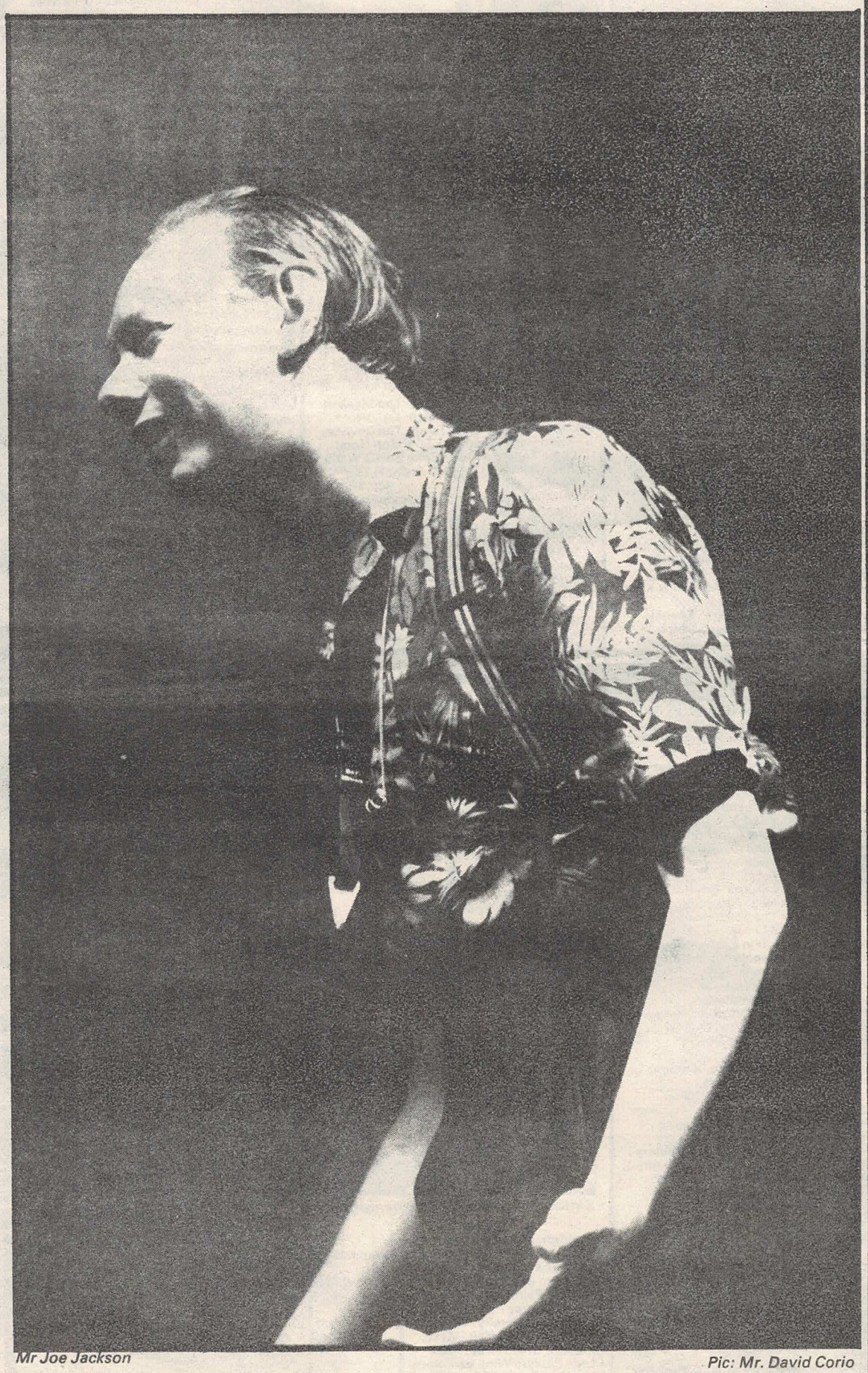
Eastcote Bottom Line: **Juvessance**
Ellesmere Port Bulls Head: **The Precautions**

Gateshead Honeysuckle: **Barfly**
Glasgow Dial Inn: **The Dolphins**

High Wycombe Nags Head: **Howard Jones**
Irvine Magnum Leisure Centre: **The Clash**
Leeds Cosmo Club: **Household Name**
Leeds The Phonographique: **V-C-O**
Leeds Warehouse: **The Swinging Laurels**
Leigh The Moonraker: **The Relatives**
Lincoln New Penny: **White Diamond**
Liverpool Kirklands: **French Lessons/The Wined-Up**
Liverpool Pyramid Club: **Bedlam Prod/The Modernaires/Rebel Da Fe**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **Blue Vein/Skeptic**

London Balls Pond Rd Greyhound: **First Offence**
London Brixton Fair Deal Foyer: **Saracen**
London Camden Dingwalls: **Stevie Ray Vaughan & Double Trouble**
London Camden Dublin Castle: **Chicago Sunsets**
London Canning Town Bridge House: **Tony McPhee Band**
London Chalk Farm Musicians Collective: **Cast Iron Fairies In At The Deep End/Kazuko & Co/The Seven Minute Set**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **Big Country**
London Clapham 101 Club: **Any Anxious Colour/Street Aliens**
London Covent Garden Rock Garden: **Mood Elevators/Serious Drinking**
London Covent Garden The Canteen: **Howard McGhee/Bobby Wellins Quartet (until Saturday)**
London Covent Garden Seven Dials: **Morrissey Mullen**
London Fulham Golden Lion: **The Hollywood Killers**
London Fulham Greyhound: **S.V.T./Top Secret**
London Fulham Kings Head: **B.B.Q. Band**
London Hammersmith Clarendon Hotel: **Wasted Youth/Danse Society**
London Hammersmith Ravenscourt Park: **Kathy Stobart Quintet**
London Hampstead Giovanni's Club: **Spartacus**
London Islington Hope & Anchor: **The Deadbeats**
London Islington Pied Bull: **The Shakers**
London Kensington Ad Lib: **The Flips/The Flatz**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Knightsbridge Pizza On The Park: **Mike Pyne**
London Marquee Club: **Bernie Marsden's S.O.S./Dawn Trader**
London N.7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London Oxford St. 100 Club: **Prince Hammer/Undivided Roots**
London Putney White Lion: **The Adicts**
London Rotherhithe Prince of Orange: **Bill Brunskill Band**
London Soho Pizza Express: **Ray Alexander Quartet**
London Southall White Hart: **Dumpy's Rusty Nuts/L.A. Hooker**
London Stoke Newington Pegasus: **Hank Wangford**
London Victoria The Venue: **Talk Talk/Roy White/Steve Torch**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London W.1 (Charlotte St) Sol y Sombra: **High Life Internationals**
London W.1 (Gt. Portland St) The Albany: **Room 13**
London W.9 Zig Zag Club: **Maximum Joy/The Go-Betweens/Restriction**

Manchester Hacienda Club: **The Birthday Party**
Margate Kokomo Wine Bar: **Four Minute Warning**
Newcastle Bier Keller: **Warrior/Turek/The Alphas**
Newcastle Mayfair Ballroom: **Samson/Angelwitch**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Nottingham Palais: **Incognito**
Oxford Pennyfarthing: **V.H.F.**
Preston Warehouse: **Blitz/Peter & The Test Tube Babies/One Way System**
Ramsgate Flowing Bowl: **Naughty Thoughts/The Flyboys**
Sheffield The Hanover: **Vincent Tate & The Innocents/The Fighting Tikkas**
Wokingham Angie's: **Trimmer & Jenkins**



Mr Joe Jackson *Pic: Mr. David Corio*

THE OPEN-AIR season is now at its peak, and this weekend's activities are highlighted by THE ROLLING STONES' last two concerts of their current tour — at Dublin Slaine Castle (Saturday) and Leeds Roundhay Park (Sunday) again with the J. GEILS BAND guesting.. And MOTORHEAD play their first UK shows with new guitarist Brian Robertson, both outdoor events — at Wrexham Football Club on Saturday with BUDGIE, TWISTED SISTER and four other bands; and London Hackney Stadium on Sunday with SAXON, MORE and four others. . . SAXON incidentally, are headlining their own show on Saturday at the Mildenhall Stadium in Suffolk with MAGNUM and ANGELWITCH, among others.

The second half of the Capital Jazz Festival takes place at Knebworth Park this weekend, and his section — apart from RAY CHARLES' contribution on Saturday — is really out-and-out jazz. In fact, Sunday's bill is sheer magic for genuine jazz freaks, with such giants as BENNY GOODMAN, LIONEL HAMPTON and DAVE BRUBECK appearing. By the way, Ray Charles and his entourage play a couple of warm-up dates at Camberley (Thursday) and Brighton (Friday).

Two important new tours opening are by 'LIGHT OF THE WORLD, who kick off at Southend (Friday), Gravesend (Saturday), Brighton (Sunday), Tunbridge Wells (Monday), Southampton (Tuesday) and Cardiff (Wednesday) — and the JOE JACKSON BAND, now back in the contemporary mould after Joe's nostalgic dalliance with the jive era, who open in Nottingham on Wednesday with the bulk of their dates to follow in August.

The near-legendary SUN-RA and his Arkestra play one of their extremely rare visits to London, for a couple of shows at The Venue on Tuesday and Wednesday. . . And another capital hot spot will be at the Lyceum on Sunday, when there's a summer soiree with THE BELLE STARS and RIP RIG & PANIC.

friday 23rd

Aberdeen Heotel Metro: **Nohumaneye / John Trowsdale**
Argyll Lochgilphead: **Robin Williamson**
Aymestrey Crown Hotel: **George Melly & The Feetwarmers**
Birmingham Barrel Organ: **Willy & The Poor Boys**
Birmingham Carlton Ballroom: **Quartz**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Odeon: **Average White Band**
Birmingham Railway Hotel: **Teuser**
Bournemouth Midnight Express: **Blancmange**
Bradford Palm Cove: **The Aemotic Crii**
Brighton Centre: **Ray Charles, His Orchestra & The Raelets**
Cambridge Sound Cellar: **The Monochrome Set / Flex**
Canvey Island Gold Mine: **Talk Talk**
Cardiff Top Rank: **Bad Manners**
Cheriton White Lion Hotel: **Sticky Fingers**
Chesterfield Brimington Tavern: **Limelight**
Chorley Joiners Arms: **White Diamond**
Coventry Ryton Bridge: **Streetlite**
Dover (St. Margaret's) Red Lion Inn: **Sandy Beach & The Deckchairs**
Dunfermline Chimes: **Jap Dessert**
Durham The Castle: **The Stingrays**
Edinburgh Nite Club: **Significant Zeros**
Edinburgh Playhouse Theatre: **The Clash**
Gateshead Honeysuckle: **The Toy Dolls**
Glasgow Night Moves: **Lords Of The New Church**
Grimsby Community Hall: **Peter & The Test Tube Babies**
Harrow Northwick Park Hospital: **Tilt**
Harrow The Roxboro': **Dream Cycle 7**
Hasting Pier Pavilion: **Incognito**
Hayes Grange Youth Centre: **007**
Hitchin The Regal: **Pluto**
Hull City Hall: **Bucks Fizz**
Liverpool Warehouse: **The Birthday Party**
London Acton George & Dragon: **Chilli & The Dills**
London Battersea The Latchmere: **Tony Poole & Iain Whitmore**
London Brixton The Fridge: **Exercise**
London Camden Dingwalls: **The Electric Bluebirds / Pink Umbrellas**
London Camden Dublin Castle: **Laverne Brown Band**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Canning Town Bridge House: **John Copper Clarke**
London City University: **Hank Wangford Band**
London Clapham Two Brewers: **Into The Blue / Tempa Red**
London Clapham 101 Club: **South Side Dynamos / King Kurt**
London Covent Garden Rock Garden: **The Escape**
London Fulham Golden Lion: **Chuck Farley**
London Fulham Greyhound: **No Dice / Tripwire**
London Fulham Kings Head: **The 45's**
London Hammersmith Clarendon Hotel: **Avocado Five-O / The Bazookas**
London Herne Hill Half Moon: **The Great Divide**
London Islington Blue Coat Boy (Skunx): **Special Duties / The Accursed / Todays Kids**
London Islington Hope & Anchor: **The Berlin Blondes**
London Kennington The Cricketers: **Bitelli's Onward Internationals**
London Kensington Ad Lib Club: **Liaison**
London Kentish Town Bull & Gate: **Micky Jupp Band**
London Knightsbridge Pizza On The Park: **Mike Pyne**
London Marquee Club: **Jackie Lynton Band**
London N.W.2 Grosvenor Rooms: **Carl Gibson / George Moody & The Country Squires**
London Oxford St. 100 Club: **Red Holloway**
London Peckham Newlands Tavern: **Tokyo**
London Plumstead The Ship: **Third Door From The Left / A Plant**
London Putney Half Moon: **Kevin Coyne Band**
London Putney White Lion: **Sam Mitchell Band**
London Rotherhithe Prince of Orange: **Origianl East Side Stompers**
London Soho Pizza Express: **Digby Fairweather Quintet**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Victoria The Venue: **The Blues Band**
London West Hampstead Moonlight Club: **Saracen**
London W.1 Dover Street Wine Bar: **Dana Gillespie**
London W.9 ZigZag Club: **Blue Zoo / Miles Over Matter**
London W.10 Acklam Hall: **Fantantiddlyspan/A Room Full Of Candy/ Agent BZ**
Manchester Band On The Wall: **Negus Nyahbynghi**
Manchester The Gallery: **Apocalypse Choir / Nick Toczek**
Middlesbrough The Cavern: **Demon**
Oxford Pennyfarthing: **Truffle**
Retford Porterhouse: **The Adicts**
Salisbury Arts Centre: **Pookiesnackenburger**
Saisbury Cathedral Hotel: **Crossfire**
Southend Cliffs Pavilion: **The Rapids**
Southend Maritime Bars: **Steve Hooker's Shakers**
Southend Zero Six: **Light Of The World**
West Kirby Black Horse: **French Lessons**
Wokingham Angie's: **Ground Zero / Hieronynous Bosch**

☐ *Continued over*

nationwide GIG GUIDE

☐ From previous page

saturday 24th

Rolling Stones: Dublin

Aldershot West End Centre: **The Stills / Movita / The Erection Set / The Ballistics**
Andover Avalon Hall: **The A-Heads/ Corrupt Abuse/Black Easter**
Ashford The Centrepiece: **007**
Bath Moles: **Blancmange**
Birmingham Barrel Organ: **Orphan**
Birmingham Fighting Cocks: **Mood Elevators / Fundametnal Furniture / Domestos**
Birmingham Mercat Cross: **Handsome Beasts**
Cambridge Sound Cellar: **Annette Peacock / The Rapiers**
Cardiff Troubadour Leisure Centre: **The Nashville Teens**
Chesterfield Brimington Tavern: **Demon**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies / Stuttering Jack & The Heart Attacks**
Chorley Joiners Arms: **White Diamond**
Dublin Slaine Castle: **The Rolling Stones / J. Geils Band**
Fareham Technical College: **Dirt / Polemic**
Feltham Assembly Hall: **The Meteors / Screaming Lord Sutch / The Ricochets**
Gravesend Woodville Hall: **Light Of The World**
Folkestone Springfield Hotel: **Another Language**
Helston (Coverack) Trewillis Farm: **Inner City Unit / The Androids Of Mu / Foxes And Rats / Design For Living / The Newtown Neurotics / The Review etc. (continues on Sunday).**
Huddersfield Town Hall: **Bucks Fizz**
Inverness Ice Rink: **The Clash**
Kings Lynn Marham Village Hall: **Adicts / Destructors / Rotton Corpses**
Knebworth Park: **Ray Charles, His Orchestra & The Raelets / Gerry Mulligan Big Band / M.J.Q. / Carmen McRae / Freddie Hubbard & Ron Carter / Clark Terry / Midnight Follies / Onward Internationals etc.**
Leeds Compton Arms: **Saracen**
Leeds Royal Park Hotel: **The Utang Tumblers**
Leicester De Montford Hall (afternoon): **Dave Swarbrick & Simon Nicol / Roaring Jelly / Webbs Wonders / John Kirkpatrick & Sue Harris.** Evening show: **The Albion Band / The Battlefield Band**
Liverpool Dockers Hook: **Abraham Ali Band**
Liverpool Merseyside Police Club: **Ilana & The Champagne Danse Orchestra**
Liverpool Warehouse: **Rad Lipstique / Kindergarten Paint Set**
London Barnes Bulls Head: **Red Holloway**
London Battersea The Latchmere: **The Extraordinaires**
London Brixton The Fridge: **Tommy**
London Camden Dingwalls: **Ruby Turner/ The Caners**
London Camden Dublin Castle: **Dana Gillespie / Diz & The Doormen**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **Any Anxious Colour**
London Clapham 101 Club: **Native Hipsters**
London Covent Garden Rock Garden: **The Beatroots / The Mighty Strypes**
London Fulham Golden Lion: **Mickey Jupp**
London Fulham Greyhound: **The Dance Band / Naughty Thoughts**
London Fulham Kings Head: **Red Beans & Rice**
London Hammersmith Clarendon Hotel: **The High Tide/The Huner Project**
London Harrow Rd. The College Park: **Mr. Clean / Roland Muldoon**
London Herne Hill Half Moon: **Natural Scientist**
London Islington Hope & Anchor: **The Barracudas**
London Knightsbridge Pizza On the Park: **Stan Tracey**
London Lambeth Country Show: **Pookiesnackenburger**
London Manor Park Three Rabbits: **Mouse & The Underdog**
London Marquee Club: **Rock Goddess**
London Oxford St. 100 Club: **Midnite Follies Orchestra**
London Plumstead The Ship: **Jump Squad / Weeping Wall**
London Rotherhithe Prince of Orange: **New Era Jazzband**
London Soho Pizza Express: **Mike Carr Trio**
London Stockwell Old Queen's Head: **Talkover / Makka**
London Stoke Newington Pegasus: **Big Chief**
London Tottenham-Court Road Dominion Theatre: **The Jamaican Folk Singers**
London Victoria The Venue: **The Blues Band**
London W.1 Dover Street Wine Bar: **Gilly Elkin Band**
London W.C.2 Arts Theatre Club: **Art Theman / Tommy Chase Trio**
Manchester Band On The Wall: **P.M.T.**
Margate Kokomo Wine Bar: **Sandy Beach & The Deckchairs**
Middlesbrough The Cavern: **UK Decay**
Mildenhall Stadium (near Newmarket, Suffolk): **Saxon / Angelwitch / Bernie Marsden's S.O.S. / Samson / Magnum / Stampede / Tutch**
Milton Keynes Starting Gate: **Marillion**
Nottingham Boat Club: **Chelsea / Peter & The Test Tube Babies**
Oxford Jericho Tavern: **Trixta**
Oxford Pennyfarthing: **The Pencils**
Retford Porterhouse: **The Birthday Party**
Sheffield The Hanover: **A Bohemian Situation**
Shefford The Airman: **Electric Savage**
Shoreham Community Centre: **Crazy Cavan & The Rhythm Rockers**
Southampton Canute Hotel (lunchtime) and Poole Chequers (evening): **Crossfire**
Stafford Borough Sports & Social Club: **The Quarter / Sensa Yuma**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wokingham Angie's: **Licks 'n' Vixen**
Wrexham Football Club: **Motorhead / Budgie / Tank / Twisted Sister / Raven / Orion / Shoot The Moon**

sunday 25th

Motorhead: Hackney

Aberdeen Copper Beech: **Nuthin' Fancy/M3**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Golden Eagle: **Xpertz**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bradford Manhattan Club: **Xero**
Brighton Top Rank: **Light Of The World**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Buxton Pavilion Gardens: **Battlefield Band**
Coventry Whitley Abbey Hotel: **25th Floor/The Orgasmatrons**
Croydon The Star: **Wolfie Witcher & The Nightriders**
Croydon Warehouse Theatre: **Spynal Chrodz/Jim Barclay/Gabi & Chloe**
Derby Playhouse Theatre: **Roaring Jelly**
Dundee Caird Hall: **Average White Band**
Folkestone Golden Arrow: **English Rogues**
High Wycombe Nags Head: **The Alligators**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band and Guests**
Knebworth Park: **Benny Goodman/Lionel Hampton Big Band/Dave Brubeck/Art Blakey's Jazz Messengers/Morrissey Mullen/Zoot Money/The Breakfast Band/National Youth Jazz Orchestra/Barney Kessel etc.**
Leeds Roundhay Park: **The Rolling Stones/J. Geils Band**
Leeds Royal Park Hotel (lunchtime) and Central Station Hotel (evenings): **Volunteers**
London Battersea Arts Centre (lunchtime): **Bob Taylor's Full Frontal Rhythm Boys**
London Battersea Nags Head: **Jugular Vein**
London Battersea The Latchmore (lunchtime): **Paul Lacey**
London Camden Dublin Castle: **Bitelli's Onward Internationals (lunchtime)/The London Apaches (evening)**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **Natural Scientist**
London Clapham 101 Club: **Arena/Rockworld**
London Convent Garden The Canteen: **Robin Jones' Ritmo Cubana**
London Fulham Golden Lion: **Claire Hamill's Transporter**
London Fulham Greyhound: **Basking Sharks/The Survivors**
London Fulham Kings Head: **The Feelers**
London Hackney Chats Palace (lunchtime): **Graham Read's Futuristic Rhythms**
London Hackney Speedway Stadium: **Motorhead/Saxon/T.34/More/ Spider/The Lightning Raiders/Sleek**
London Hammersmith Clarendon Hotel: **Italian Vacation/Pleasure Dome**
London Hammersmith Ravenscourt Park (3pm): **Kristo Hughes**
London Islington Blue Coat Boy (Skunxk): **Combat 84**
London Islington Hope & Anchor: **The Helicopters**
London Islington Pied Bull: **Red Beans & Rice**
London Marquee Club: **Lords Of The New Church**
London N.11 Standard Sports Club (lunchtime): **Young Jazz Big Band**
London Rotherhithe Prince Of Orange: **Alvin Roy Band**
London Soho Pizza Express: **Johnny M's Tribute to Hoagy Carmichael**
London Stoke Newington Pegasus: **The Republic**
London Strand Lyceum Ballroom: **The Belle Stars/Rip Rig & Panic/The Three Courgettes**
London Stratford Green Man (lunchtime): **The Funky B's**
London Trafalgar-Square St. Martin's Centre: **Blowzabella**
London Wimbledon Nelson's Club: **The 45's**
London W.1 Portman Hotel (lunchtime): **Digby Fairweather Quintet**
Margate Ship Inn: **Dave Corsby Band**
Newquay Central Hotel: **The Winners**
Nottingham Hearty Good Fellow: **Dawn Trader**
Poynton Folk Centre: **Fault**
Skegness Festival Theatre: **Bucks Fizz**
Watford Pump House: **The Hamsters**
Weymouth Pavilion: **Chas & Dave**
Wigan Riverside Club: **Warrior**
Wokingham Angie's: **Juvessance**

monday 26th

Monochrome Set: London

Birmingham Barrel Organ: **Mayday**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Night Out: **Chas & Dave** (until Wednesday)
Birmingham Railway Hotel: **Chainsaw**
Birmingham Up The Junction: **Ruby Turner Band**
Blackpool Vinyl Drip Club: **Vee VV/Switzerland**
Derby Romeo & Juliet's: **Kelly Marie / Splashdown / Marsha Raven / Roy Hamilton**
Gateshead Honeysuckle: **Lone Wolf**
Harrow The Roxboro': **Tilt**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Keighley Funhouse: **Peter & The Test Tube Babies / Complete Disorder / Sick Youth**
Kingston Grey Horse: **Fugitive**
Leicester De Montfort Hall: **Bucks Fizz**
Liverpool Dove & Olive: **Shattered Hope**
Liverpool The Mayflower: **The Precautions**
London Camden Dingwalls: **The Jungle / Dresden / Greetings No. 4**
London Charing Cross Duke of Buckingham: **The Pokadots**
London Clapham 101 Club: **P.S.Personal / The Busters**
London Covent Garden The Canteen: **Red Holloway / Steve Melling Trio**
London Deptford Albany Empire: **Steel An' Skin / A Bigger Splash / The Flying Pickets**
London Fulham Golden Lion: **The Rock Band**
London Fulham Greyhound: **The Masked Orchestra / Bad Detective**
London Fulham Kings Head: **The Coyotes**
London Hammersmith Clarendon Hotel: **Legal Tender / Miser Coke Bottle Willie**
London Islington Hope & Anchor: **The Ya-Ya's**
London Islington Pied Bull: **Holloway Allstars**
London Kentish Town Bull & Gate: **Liaison**
London Knightsbridge Pizza On The Park: **Bill Watrous / Eddie Thompson**
London Marquee Club: **Samson / Ore**
London N.W.2 The Castle: **Wes McGhee & Friends**
London Oxford St. 100 Club: **Bobby Wellins Quintet with Jim Mullen**
London Ronnie Scott's Club: **Joe Pass / Neils Henning Orsted-Pederson** (for two weeks)
London Stoke Newington Pegasus: **20th Century Blues**
London Victoria The Venue: **The Monochrome Set / Ben Watt**
London W.1 (Baker St) Barracuda Club: **I Am Alone**
London W.1 (Maddox St) Gillray's Bar: **Fred Rickshaw's Hot Goolies**
Sandown I.o.W. The Court Jester: **The Choir** (until Saturday, except Thursday)
Scunthorpe Berkeley Hotel: **Negatives In Colour**
Swinton Bee Hive Hotel: **Rockin Horse**
Tunbridge Wells Assembly Hall: **Light Of The World**
Wakefield Pussycat: **Pluto** (until Wednesday)
York Bay Horse: **Thin Red Line**

tuesday 27th

Light of the World: Southampton

Birmingham Barrel Organ: **Teaser**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Railway Hotel: **Money**
Blackburn Bay Horse New Inns: **Silverwing**
Bradford Palm Cove Club: **The Enemy / Necromancy / Burning Fuse**
Bradford University: **Wrathchild**
Colchester The Affair: **V.H.F.**
Kingston Grey Horse: **Click**
Leeds Parkers Wine Bar: **Xero**
Liverpool Pyramid Club: **The Brazier Brothers**
Liverpool Warehouse: **The Workforce/ Apologies For Innocence/A Different Motion**
London Battersea The Latchmere: **The Extraordinaires**
London Camden Dingwalls: **Zac Starky**
London Canning Town The Balmoral: **The Wrectangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Covent Garden Rock Garden: **Mouse & The Underdog**
London Covent Garden The Canteen: **Red Holloway / Steve Melling Trio**
London Fulham Gold Lion: **Cook The Books**
London Fulham Greyhound: **The Times / Small World**
London Fulham King's Head: **Double Vision**
London Hammersmith Clarendon Hotel: **Idiot Ballroom Beach Party**
London Hammersmith Ravenscourt Park: **The McCalmans**
London Hornsey King's Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **Urban Shakedown**
London Islington Pied Bull: **Bad Detectives**
London Kentish Town Bull & Gate: **Morrissey Mullen**
London Kilburn Tricycle Theatre: **Hank Wangford Band**
London Knightsbridge Pizza On The Park: **Eddie Thompson & Guests (until Saturday)**
London Marquee Club: **Overkill**
London N.4 The Stapleton: **Tilt**
London Oxford St. 100 Club: **Conflict / Rubella Ballet / Omega Drive**
London Soho Pizza Express: **All-Star Jazzband**
London Stoke Newington Pegasus: **Macrami Brothers**
London Victoria The Venue: **Sun Ra Arkestra**
London West Hampstead Moonlight Club: **Liaison**
London Woolwich Tramshed: **Bumble & The Beez / The Escorts**
London W.1 (Gt Portland St) The Albany: **The Nice Men**
London W.9 Zig Zag Club: **Reverberockets / The Red And The Black / Airport And Dean**
London W.C.1 New Merlin's Cave: **Street Aliens**
Penzance Arts Centre: **Robin Williamson**
Sheffield The Hanover: **Bob Gilpin's Inheritance**
Southampton Top Rank: **Light Of The World**
Swindon Brunel Rooms: **The Fixx**
Tunbridge Wells Assembly Hall: **Bucks Fizz**
Westhoughton British Legion: **Warrior**

wednesday 28th

Average White Band: Southend

Aberdeen Valhallas: **Segue**
Birmingham Barrel Organ: **Osprey**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Bournemouth Pinecliffe Bars: **Crossfire**
Brighton Cavern Bar: **The Ammonites / Cold Sweat**
Bristol Bridge Inn: **Spot The Dog**
Cardiff Top Rank: **Light Of The World**
Cheltenham The Plough Inn: **Roadsters**
Dudley The Crown: **The Statues / Endless Bob Brown**
Leeds Pack Horse Hotel: **Xero**
London Battersea Arts Centre: **Noel Murphy / The Fyfe Brothers**
London Camden Dingwalls: **Amazulu**
London Camden Dublin Castle: **Striding Benny & The Strutters**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham 101 Club: **Hoi Polloi / Siren**
London Covent Garden The Canteen: **Wallace Davenport / Brian Lemon Trio**
London Deptford Albany Empire: **B Sharp / The Hamsters/Christians In Search Of Filth**
London Fulham Golden Lion: **The Impossible Dreamers**
London Fulham Greyhound: **Shea Ramah / Bella Donna**
London Fulham Kings Head: **Basils Ballsup Band**
London Highgate Jackson Lane Community Centre: **The Jackson Sisters**
London Islington Grapes: **Red Holloway**
London Islington Hare & Hounds: **Gaz's Rebel Blues Rockers**
London Islington Hope & Anchor: **Studio 2**
London Islington Pied Bull: **Oxv & The Morons/Spare Tyre**
London Kensington Ad Lib: **Ray Shields Combined Forces Orchestra**
London Kentish Town Bull & Gate: **Diz & The Doormen**
London Kings Cross Pindar of Wakefield: **The Heavenly Bodies**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Gollies**
London Marquee Club: **Park Avenue**
London N.W.2 Hogs Grunt: **The Fan Club / Me**
London Oxford St. 100 Club: **Butch Thompson & The Ragtime Orchestra**
London Plumstead The Ship: **The Coastguards / Zoawent**
London Regents Park Cecil Sharp House: **Martin Carthy / John Kirkpatrick / Howard Evans / Martin Brinsford / Pierre Bensusan / English Country Blues Band**
London Soho Pizza Express: **Bill Watrous (until Saturday)**
London Stoke Newington Pegasus: **Big Jay Monque'd**
London Tufnell Park Boston Arms: **Bitelli's Onward Internationals.**
London Victoria The Venue: **Sun Ra Arkestra**
London West Hampstead Moonlight Club: **Naughty Thoughts**
London W.1 (Charlotte St) Sol y Sombra: **The Joeys / Rosalie Stilleto D'Boot**
London W.1 (Dean St) Gossips: **The Three Courgettes / Roman Holliday**
London W.1 Dover Street Wine Bar: **Dana Gillespie**
Manchester (Ashton) Shades: **The Politicians**
Manchester (Duckenfield) Drifters: **Red Alert**
Manchester Hacienda Club: **Buzzz**
Margate The Ship: **Fokker Triplane**
Margate Winter Gardens: **Morrissey Mullen**
New Romney Seahorse: **Another Language**
Nottingham Rock City: **Joe Jackson Band**
Ryde I.o.W Airport: **GBH/Peter & The Test Tube Babies/Urgh/Soldiers Of Destruction**
Scunthorpe Tiffany's: **Negatives In Colour**
Sheffield George IV Hotel: **The Relatives**
Southend Cliffs Pavilion: **Average White Band**
South Woodford Railway Bell: **Original East Side Stompers**
Stanmore Middlesex & Herts Country Club: **Hot Gossip**
Worcester Swan Theatre: **The Dancing Did**

PLUTONIUM BLONDES

Whitelaw: rocked backwards.

HARD LUCK WILLIE

CND scored a cheering victory last week when an irritated William Whitelaw confirmed that Operation Hard Rock — the two-week 'war game' planned for September and October — had to be postponed.

Its cancellation was forced upon the government when 20 of the 54 county authorities involved refused to participate.

Nearly all the authorities who declined to take part in the sham war exercise have declared themselves 'nuclear-free zones'. At a jubilant press conference last Friday, CND's Alison Whyte said the organisation believed Hard Rock had been cancelled largely because of the nuclear-free zone campaign. Others cited CND's counter-campaign, Hard Luck *(Plutonium Blondes 17.6.82).*

Following Whitelaw's announcement, the CND national council took a decision that Hard Luck would go ahead. The Scientists Against Nuclear Arms (SANA) who helped prepare Hard Luck say they feel the public should still be made aware of their estimate — that 300 strategic targets would be involved in Hard Rock's make-believe 220-megaton attack. (Sites in their view include the Polaris and Poseidon sub bases at Faslane, the cruise missile base in Greenham Common and Molesworth, Cambridge).

"Most of the UK," said a SANA spokesperson, "would receive high levels of blast damage and at least 60% of the population would be immediately affected."

These estimates came after more sobering announcements from the British Medical Association, who held a symposium last Friday on the effects of nuclear attack. The meeting issued a strong call for all doctors to join in the campaign against nuclear weapons since, in the words of Professor Jack Boag of the Institute of Cancer Research, "the *only* cure for this disease is prevention."

Professor Boag chairs the Institute of Radiology's inquiry into the aftermath of nuclear war — a survey / study which will be completed by September and published in the New Year.

"If survivors emerged from their fallout shelters after three months," stated Professor Boag, "they would find themselves stranded amid toxic radiation 10,000 times greater than the 'safe' level, with a contaminated water supply."

Survivors would have to choose between dying immediately of thirst or later of cancer.

"If there are any rescue services left," he said, "they will not be allowed into the radiation areas for up to two weeks, during which the injured would be left to themselves."

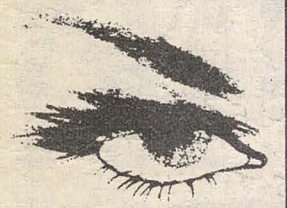
Dr Andrew Haines, a senior lecturer at the Middlesex Hospital's medical school, added that the surviving population would face a food shortage and that any meat or milk from surviving livestock would remain contaminated with Caesium 137 and Strontium 90 until the end of the century.

☐ CONTINUED ON PAGE 38

LIVE ADS (01-261 6153)

THE HALF MOON
93 LOWER RICHMOND ROAD, PUTNEY, SW15.
01-788 2387.
Thursday 22nd July
COMBO PASSE
Friday 23rd July
KEVIN COYNE
Saturday 24th July
CRANNOG
Sunday 25th July
STAN WEBB'S CHICKEN SHACK
Tuesday 27th July
MORRISEY MULLEN
Wednesday 28th July
BOB KERR'S WHOOPEE BAND
Monday 2nd August — TAJ MAHAL
August 10th, 11th & 12th — FAIRPORT CONVENTION
August 16th & 18th — DAVE KEELY BLUES BAND

THE SALISBURY
BARNET
RINGROSE
+
PANAMANIAN CRAZE
Saturday July 24th
8pm £1.50



make a date at
Club Coincidence
every Tuesday with the
fabulous Chris Cullen Band
at Whisky A Go Go,
35 Wardour St, W1 437 5534

New Venue
THE RED LION
HOUNSLOW HIGH STREET
LATE BAR 8-12
Opening Monday 26th July with
THE WHITE HOT
PICK UP BAND
TRAVELLING SHOES
LITTLE SISTER
Entrance £1.00.

get wise to
EXERCISE
live at
the FRIDGE
friday 23rd july

MOONLIGHT
100 West End Lane
(West Hampstead Tube)
Sundays 7.30-10.30

Wednesday 21st July	£1.50
THE EUROPEANS + Support	
Thursday 22nd July	£1.50
THE RED AND THE BLACK + Airbridge	
Friday 23rd July	£1.75
WRATHCHILD + Soldier	
Saturday 24th July	£1.75
THE FRANTIX + Support and Disco	
Sunday 25th July	75p
THE IMPOSSIBLE DREAMERS + Blue Midnight and Disco	
Monday 26th July	£1.50
IN 2XS + Out Barsqueak	
Tuesday 27th July	£1.00
LIAISONS + The Critics	
Wednesday 28th July	£1.50
SANITY CLAUSE + Naughty Thoughts	

STARLIGHT
Saturday 24th July
LOT 49
+ Tunnel Vision
Monday 26th July
JUMP SQUAD

FAC 51
THE HAÇIENDA
Thursday July 22nd
THE BIRTHDAY PARTY
Wednesday July 28th
BUZZZ
Friday July 30th
J WALTER NEGRO & THE LOOSE JOINTS
Friday August 13th
DELTA 5
SECRET SEVEN
Wednesday August 18th
RIP RIG & PANIC
Wednesday August 25th
THE ASSOCIATES
11-13 Whitworth St. West, Macchester
061-236 5051
Members and their guests only

FELTHAM NIGHT OF HORROR
with
THE METEORS
SCREAMIN' LORD SUTCH
THE RICOCHETS
+ THE ALLEY CAT HOP
on Saturday July 24th
at Feltham Assembly Hall
(London Area) 7 to 12.
Feltham Brit. Rail.
Tel. 01-751 2807 or 01-890 6979.

ROCK CITY
TALBOT STREET, NOTTINGHAM
Tel 0602 412544 Open 8pm-2am
Wednesday 28th July £3.00 Adv
JOE JACKSON
Must be over 18 years of age. Tickets from Rock City Box Office, Selectadisc, Victoria Box Office, Nottingham — RE-Cords Derby — Revolver, Mansfield — Pride, Newark — Record Shop, Grantham — Tracks, The Box Office Lincoln — or by post from ROCK CITY, ENCLOSING S.A.E.

The LYCEUM
The Strand, London WC2
DEREK BLOCK presents The Swinging Summer Soirée
Featuring
the belle stars
RIP RIG #PANIC
and The **Three Courgettes**
SUNDAY 25th JULY 7.30pm
ALL TICKETS £3 AVAILABLE IN ADVANCE FROM BOX OFFICE 01 836 3715
KEITH PROWSE PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS & USUAL AGENTS

THE NEW ALBANY EMPIRE
DOUGLAS WAY S.E.8.
691 3333.
Monday 26th July at 8.00. Admission £2.50. Unwaged £2.00
STEEL AN' SKIN
A BIGGER SPLASH
THE FLYING PICKETS
NEW BAND'S NIGHT
Wednesday 28th July at 8.00. £1.00
B SHARPS HAMSTERS
CHRISTIAN
IN SEARCH OF FILTH
Guest D.J.'s Glen Tilbrook & Chris Difford

punks, hustlers,
girls &
The Clash
down at The Kasbah Club
BRIXTON FAIR DEAL
FRI JULY 30th 8.00pm.
Tickets £4.00 Available from B/O Tel: 01 274 5242,
LTB, Premier and Keith Prowse and Albemarle
or £4.00 on night.

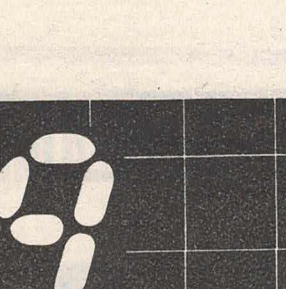
U.K.A. PROMOTIONS BRINGS TOGETHER

PLUS
SPIDER
ANGELWITCH T34 SLEEK
LIGHTNING RAIDERS
D.J. DEL STEVENS & JERRY FLOYD
HEAR IT! SEE IT! BELIEVE IT AT
HACKNEY ROCK CONCERT
JULY 25th 10am. 10pm.
HACKNEY STADIUM WATERDEN RD. LONDON E.15
TICKETS £9 (INC. VAT) CASH CALLERS FROM DOWNTOWN RECORDS, ILFORD HIGH ROAD, ILFORD, ESSEX or BY POST TO U.K.A. PROMOTIONS P.O. BOX 143, WALTHAMSTOW, LONDON E.17
(LIMITED AMOUNT OF TICKETS) SO BE QUICK
NEAREST TUBE LEYTON UNDERGROUND
BAR AND FOOD AVAILABLE
Tickets also available Fair Deal Box Office, Brixton — Zig Zag Club, Gt Western Road, W9 — Music Town Record Shops — Prosound, 5 South View Parade, New Road, Rainham — The Record Centre, 86 High Street, Barkingside — Premier Box Office — london Theatre Bookings — Albermarle Booking Office — Keith Prowse

£2.99
IF THE PRICE OF THE PRICE OF THE PRICE OF TH
Fame
THE NEW RECORD AND CASSETTE LABEL FROM EMI
ORIGINAL ARTISTS
ORIGINAL RECORDINGS
ORIGINAL QUALITY

FA 3030 THE BEST OF STEVE MILLER
1968-1973

FA 3028 TOM ROBINSON BAND
TOM ROBINSON BAND

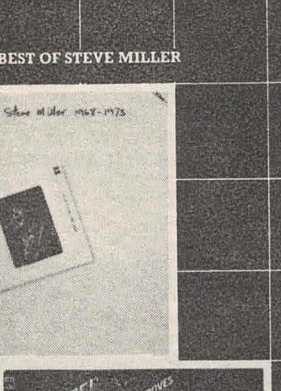


FA 3008 HAWKWIND
MASTERS OF THE UNIVERSE

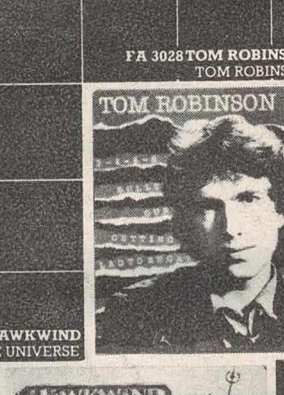
FA 3011 DEEP PURPLE
DEEP PURPLE IN ROCK

FA 3022 BOB SEGER
NIGHT MOVES

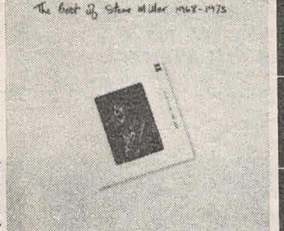
FA 3001 THE STRANGLERS
IV (RATTUS NORVEGICUS)



FA 3002 WHITESNAKE
TROUBLE



FA 3003 ELO
ELO 2



FA 3029 DR FEELGOOD
DOWN BY THE JETTY

FA 3009 MOTORHEAD
ON PAROLE

ALSO AVAILABLE

FA 3006 OLIVIA NEWTON-JOHN
MAKING A GOOD THING BETTER
FA 3004 BE-BOP DELUXE
SUNBURST FINISH
FA 3005 T REX
SOLID GOLD
FA 3007 BEST OF STEVE HARLEY
FA 3010 CLIFF RICHARD
I'M NEARLY FAMOUS
FA 3012 DR HOOK
SOMETIMES YOU WIN
FA 3015 LINDA RONSTADT
LINDA RONDSTADT

FA 3013 ANNE MURRAY
SNOWBIRD
FA 3014 CAROLE KING
PEARLS
FA 3016 THE BEST OF THE BAND
FA 3017 GENE VINCENT
GREATEST
FA 3018 BEACH BOYS
PET SOUNDS
FA 3019 VERY BEST OF EDDIE COCHRAN
FA 3020 DEL SHANNON
LIVE IN ENGLAND

FA 3021 BOBBY VEE
SINGLES ALBUM
FA 3023 DON McLEAN
AMERICAN PIE
FA 3024 HELEN REDDY
I AM WOMAN
FA 3025 JUICE NEWTON & SILVER SPUR
COME TO ME
FA 3026 THE BEST OF TAVARES
FA 3027 MINNIE RIPERTON
MINNIE

AVAILABLE FROM ALL GOOD RECORD SHOPS
£2.99

PLUTONIUM BLONDES

□ FROM PAGE 36

Between 25–30% of all survivors could die of diseases such as dyptheria, dysentery, hepatitis and typhoid from the breakdown of sanitation systems. Damage to the ozone layer of the atmosphere might well let in enough ultra-violet light to cause blindness in mammals and the plague might well reappear if the labs which kept the smallpox virus were disturbed in the attack.

The assembled doctors also spoke out about the Department of Health's current "post-attack plans", which cost £500,000 a year and which are regarded with 'cynicism' by many within the medical profession.

● Fervent anti-nuclear feelings also fire much of Terry Johnson's new play *Insignificance*, currently on show at London's Royal Court Theatre. It investigates themes of scientific power and guilt already familiar from Durrenmatt's *Der Physiker (The Physicists)*, but invests equal energy in portraying the fictitious interaction of a clutch of archetypal '50s celebrities. They are Marilyn Monroe, Albert Einstein, Joe DiMaggio and Senator Joe McCarthy.

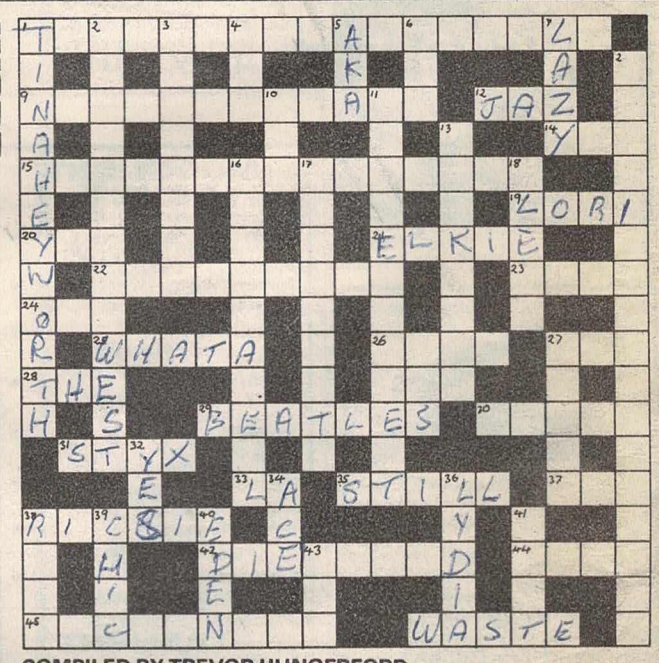
Einstein is engagingly acted by absent-minded professor lookalike Ian McDiarmid and the talented Australian actress Judy Davis *(My Brilliant Career, The Winter of Our Dreams)* makes a doubly difficult debut on the London stage as Marilyn Monroe.

With Larry Lamb as an explosive DiMaggio and William Hootkins' McCarthy a sinister Horatio Alger climbing the wrong ladder, *Insignificance* makes a notable example of theatre whose political points do not descent into mere agitprop. It's highly recommended for Ms Davis' Monroe alone. At the Royal Court, Sloane Square, London SW1, 01-730-1745.

● Walthamstow CND will be holding a 'peace gig' on August 7, behind Bush House Quaker Building, Bush Road, Leytonstone. It will feature Wasted Youth, Mikado, and Design For Living, supported by Jimmy Riddle and Red Shift (12 noon and continues through 7 pm); tickets are £1 and include various stalls and a benefit auction.

— CYNTHIA ROSE

NME XPRESS WORD



COMPILED BY TREVOR HUNGERFORD

ACROSS

1 Bill Nelson's no-scorer — but still worth a few spins (3-4-4-6)
9 Swathed in bandages, he had a 19th nervous breakdown at dead man's curve (4-3-5)
12 He took away from Killing Joke an unfinished form of music (3)
14 See 23A
15 How to strike it rich using a small slice of McCartney's fortune? (4-1-6-4)
19 'Oh' said Alessi, before hearing the truck (4)
20 See 8D
21 Ay ay moosie? Yes yes deerie? This pearl's a singer (5)
22 & 42A Capt. Sensible's talk on how every Damned thing happened? (7-2-3-5)
23 &14A *"I don't know why sometimes I get frightened — you can see my eyes and. . ."* 1980 hit (1-3-3)
24 & 44A Just a small measure of rock from Tyrannosaurus Rex (3-4)
25 & 46A *"I could be a ticket-man at Fulham Broadway Station"* — Dury (4-1-5)
26 Forename of Irish blues-rocker who started out as founder member of Taste in late '60s (4)
27 The cost of the Tubes? (3)
28 & 41D Paul Weller's got what is needed for the presenter's job (no, not Patrick Moore's haircut) (3-4)
29 . . .and is Haircut's Nick Heywood still growing his way into the style of these '60s fun-boy fourers? (7)
30 & 18D One time business manager of both Beatles and Stones (5-5)
31 Sounds like they come from the sticks, but the U.S. is their homeland (4)
33 & 27D *"Combien sont la a cause de _____ _____, Parce qu'ils ont _____ _____"* — merci Monsieur Burnel (2-5)
35 Commodores make no move (5)
37 His first solo album was 'Here Come The Warm Jets' (3)
38 Not quite Blackmore but definitely Havens (6)
42 See 22A
44 See 24A
45 Bauhaus get to work by keen city hike, perhaps? (4-2-3-3)
46 See 25A

DOWN

1 She sends messages via Talking Heads and Tom Tom Club (4-8)
2 Anti Pasti singing 'From New York To LA'? (4-2-2-4)
3 Their drummer Colin Cowan was tragically killed recently (8)
4 See 45A
5 They were known as Special _____ on their first hit 'Gangsters' (1-1-1)
6 Not Prince Charles's favourite band I'm sure, but the sort of sound he'll be listening to day and night for some years yet (3)
7 Nothing doing for the Small Faces on Sunday (4)
8 & 20A Strictly speaking B.T.O.'s arrival on the charts in 1974 translated to 'You've Seen It All Before' (double negatives etc) (3-4-4-6-3)
10 & 38A Let's hear it for XTC — well this bloke gave them a big hand anyway (3-4)
11 He recently covered the old Searchers' number 'When You Walk In The Room' (5-7)
13 Unlikely that you'll find anything new on this Birthday Party album (8)
16 Cockney Rejects first hit (if position 65 counts) (2-3-1-4)
17 Keyboardsman for Genesis (4-5)
18 See 30A
27 See 33A
32 How Georgie Fame answered — at the double (3)
34 Good spade work from Motorhead on the cards (3)
36 She comes just before lunch (5)
38 See 10D
39 Chicago lose their past and become a totally new band (4)
40 The strange town where Jam got armed (4)
41 See 28A
43 Not many oldies this week, so to finish off how about '_____ Is Me' by Helen Shapiro (3)

LAST WEEK'S ANSWERS

ACROSS:— 1 See 7 Across, 6 Talk, 7 +1A Rotting Vegetables, 9 Firecat, 11 Rage, 12 I.P.S., 13 Them, 14 +28A Thermo Nuclear, 16 Gap, 18 Hesse, 22 Safe, 25 Ure, 27 Tropical, 28 See 14 Across, 31 Gun, 32 See 24 Down, 34 Kiki, 35 Surf, 37 Pent, 38 ABC, 40 Pathe, 42 NME, 44 Rosemary, 45 Energy.

DOWN:— 1 Virgin, 2 Gates, 3 Thirst, 4 Buggle, 5 Skidoo, 6 Theatre, 8 Na, 10 Tom Verlaine, 15 Rust, 17 Paul, 18 Hep'n, 19 Section, 20 Dinosaur, 21 Fear, 23 (Rod) Argent, 24 +32A Fourth Drawer, 26 Red, 29 Circus, 30 Rapper, 33 WEA, 36 UB, 39 Tom, 41 Eon, 43 Meg.

Sly-go-ville
Sly Dunbar
OUT NOW ON TAXI
ISLAND RECORDS ON CASSETTE
PRODUCED BY SLY DUNBAR & ROBBIE SHAKESPEARE

LIVE!

KILLER DISCIPLINE OF MANIC LOVE

TALKING HEADS TOM TOM CLUB

Wembley Arena

THAT FEAR of music — or of ticket prices — which is keeping attendances down seemed to have struck again when Tom Tom Club took to the stage of a half-full Arena, suggesting that T.Heads were over-ambitious booking two nights at Wembley, instead of the accustomed smaller venues. Not so, though: by mid-evening there was barely an un-bummed seat to be seen, which was gratifying because here are two acts with more to recommend them than most. Even if I'd much rather they'd done more dates, in more intimate places, both the Club and the Heads could have sent very few away disappointed.

'On On On On' came Tom Tom Club with that very number, taken, like the bulk of this brief set, from their first album — the notable exception being a distinctly *gimpy* version of 'Under The Boardwalk', to use a Bananarama-ese term. The Tom Toms, as you must know, are the offshoot group of the Head husband-and-wife team of drummer Chris Frantz and bassist Tina Weymouth — supplemented by Tina's sisters Lani and Laurie (the Weymouth trio in cheer-leader-style mini-skirt uniform), plus Tyron Downie (keyboards), Steven Scales (percussion) and Alex Weir (guitar).

The rhythms are crisp, the mood is light and upbeat, a relaxed alternative to Talking Heads' more fractured artiness and sinister depth. 'Wordy Rappinghood' and 'Genius Of Love' wrap up the performance enjoyably, the latter featuring a nice interplay between the gruff brown vocals of the back-up players and the pink prettiness of the frontline singing trio of Tina, Laurie and Lani. In total, Tom Tom Club's music is intelligent without demanding too much of the listener, and tonight it made for an appealing kind of fun.

The contrast with Talking Heads, as it turned out, wasn't so severe as you might expect, for the headliners' set was an amiable affair in a strange way — right from the opening 'Psycho Killer', which downplayed the song's manic intensity, coming on like an almost-breezy re-introduction between old friends. Throughout the show, David Byrne's familiar, neurotically-normal stance is endearingly eccentric rather than disturbing, and the immediate point-of-comparison isn't so much Anthony Perkins as Basil Fawlty.

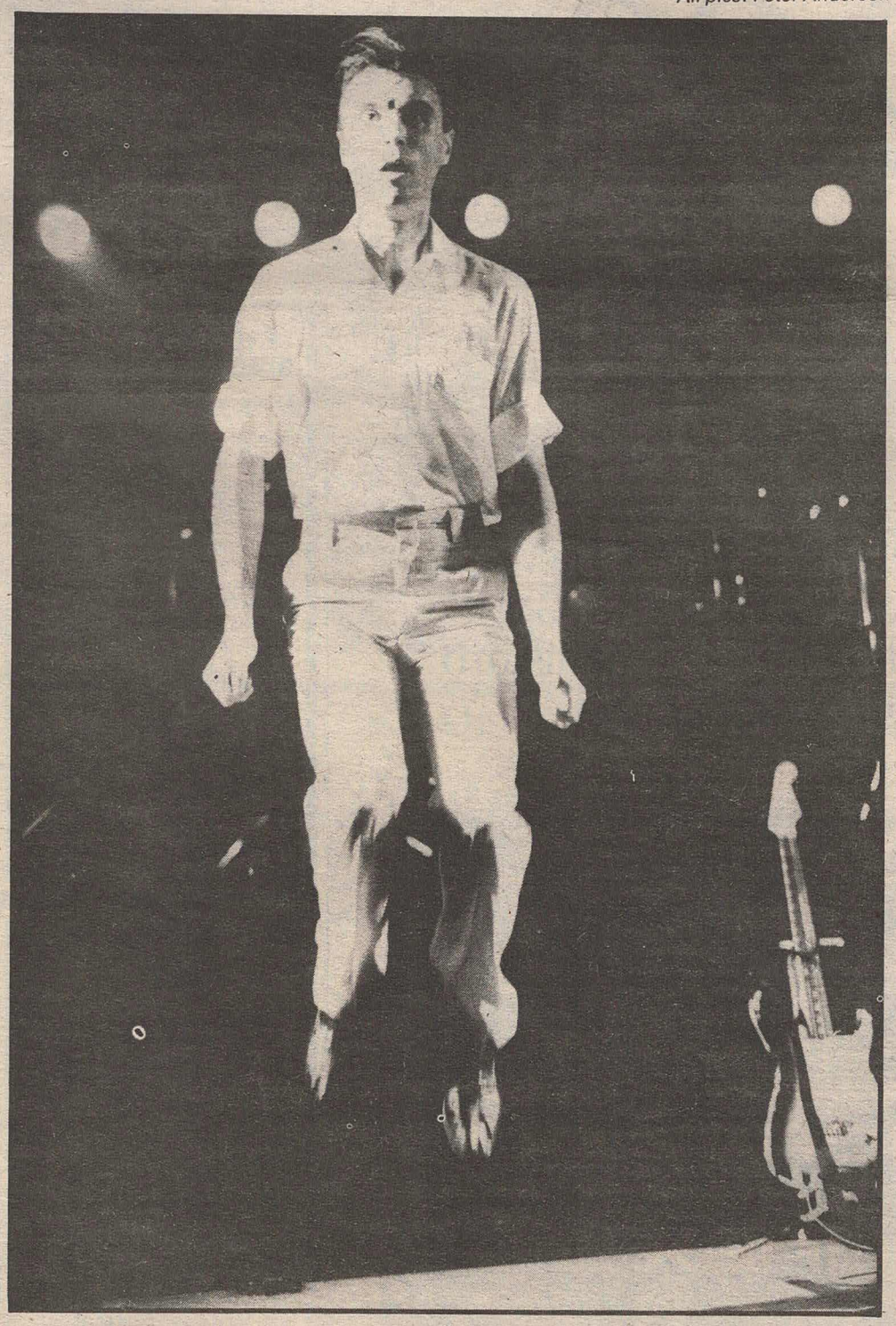
It's a more compact line-up than that on last year's segment of the recent live LP, comprising the crucial four plus Weir and Scales (of Tom Tom Club) plus Dolette McDonald on backing vocals and Raymond Jones who plays keyboards, freeing Jerry Harrison for a largely guitar-playing role. This is good news for anyone like me who feared we might be losing the essential discipline and structure of the sound, in favour of vaguer and over-extended rhythmic grooviness. As it turns out there's only one lengthy passage, leading into 'I Zimbra', where the band surrender to a protracted funk work-out, and get boring in the process. That aside, matters are kept agreeably economic, strengthened by the group's winning match of the fluent and the clipped.

Even a full-size set can't find room for certified TH classics like 'Building On Fire', but we do get 'Cities' ("the, uh, only song we do that mentions London," mumbles a bashful Byrne) and 'Once In A Lifetime' and 'Houses In Motion'. It's 'Life During Wartime', however, which lifts the show to a climax, picking up a momentum which takes us over into the encores of 'Take Me To The River' and 'Crosseyed And Painless'. New material is kept to a minimum — surprising when you recall how long it is since we had any new material from the whole band — and doesn't get introduced by name anyhow. From the overall health of the show, though, there seems no real reason to fear for Talking Heads' continued worth and promise for the future.

Paul Du Noyer

- *Lean*
- *Lurking*
- *Byrne-up*

All pics: Peter Anderson



BORING HEADS 1977

(re-visited)

THE METEORS PETER AND THE —TEST TUBE BABIES

Clarendon, Hammersmith

Hu, oh . . . No Fun Time. Celebrations of this sort conjure up far too vividly the memories and reasons for ny forsaking such a grubby and desperate circuit years ago. The fists and glasses were flying as the rival 'enthusiasts' attempted to convince each other of the various musical merits their particular chosen heroes were trying to expound onstage. Kings Road 77 re-visited.

Surely five years on even the tiniest pea-brain can appreciate the sad comedy of media-induced Punk v Ted headline manipulation? Apparently not. The spike tops and flat tops were content to hurl themselves (and anything else moveable- at each other, the onstage entertainments providing a mere bludgeoning soundtrack for the fray.

I entered the tawdry Clarendon, sadly, unoriginally renamed Klub Foot for tonight's event, picked my way through the comatose leather, to experience Peter and his AID cronies already embarking on their vociferous downward spiral.

Undoubtedly, within their narrow horizons, they stand as kings among men, or perhaps men among minnows — tightly pummelling audience and instruments alike with a barrage of monotone metal. There *are* songs lurking in there somewhere, but heavily disguised by the same-four-chord syndrome and lashings of impotent boorishness. The guitar has a daunting elephantine three-dimensional quality — slow, slothful but always set to crush and maim through sheer bloodyminded perseverance. Allied to the requisite tumbling drums, fuzz-bass and wailed bar-brawl voice Peter and Co are well equipped to fulfil their mission. That they are going nowhere fast is not in question, how many poor souls they can succeed in taking with them sadly is.

That the once great Meteors should now have to ply their trade is such sorry circumstances bears vicious witness to the destructiveness of this circuit. After the various line-up changes I was definitely expecting the worse and preparing my nib for the obituary. Whatever *it* is, though, the Meteors are still in tenuous possession.

Essentially still a three-piece, despite the addition of a hyper-active Idol whose irrespressible stage movement far outshadows the wavering lead vocal he occasionally supplies, the Meteors ability to produce a psyched-up cascade of thumping TV-shlocko — loopy Duane Eddy rockariffing seems undiminished. And it's all because they've still got *that man,* on guitar and predominant vocals. He's always been The Meteors.

His hiccuping Shards of slashing billy-guitar drive, pummel, coerce bu never violate — always in command despite falling basses and invading hordes. As long as he's there The Meteors will continue to irritate and deserve attention. But hopefully not in pointless re-runs of tonight's main event — the bloody Main Bout floorshow.

James T. Kirk

DREAD BROADCASTING CORPORATION

WHETHER brushing up for the London night-time, getting down at a discriminating party or just winding down after the working / workless week, Dread Broadcasting Corporation has consistently offered the most exciting Friday night hours of musical radio around.

Besides the excellent choice of reggae with Lepke and the rest of the crew, there is a broadly based blues programme, which stretches to include swing and bluebeat, and an hour of hard funk from the very wonderful Lady Di. The most militant in both old and new soul, be it Gil Scott-Heron or The Valentine Bros, is mixed with an admirably generous selection of George Clinton Productions (Flashlight! Bootsy! More!) and lots of music from the new funk generation.

But even given the very high quality of the music — music virtually ignored on other radio stations — DBC's real success must be put down to its presentation. Initially it can sound genuinely surprising and perhaps even a little threatening. The sound of a voice dubbed beyond human recognition, toasting over a tough dub, in the middle of the night can be quite a shock! But then, DBC is not interested in sedating or patronising its listeners.

Where most radio programming is prepared to hide behind its records, where DJ voice-overs generally effect a dissipation of energy and excitement, DBC force constant changes. Unlike most radio, disc and DJ feed off one another, instead of stumbling dozily into each other. Even in sleepy London, they can make you believe that there *is* something going on out there; they could make you want to move again!

Whether or not you are still interested in moving at 11 p.m., the approach of DBC's presenters makes the music sound more powerful and dignified than it otherwise would. It certainly made *this* soul-boy reassess his attitude to reggae music.

With cities like Paris and New York offering such a great diversity of music and comment, and with London offering so little, it is incredible that a station like DBC should be illegal.

While they can, DBC broadcasts on 103.8 FM in the London area on Friday nights. They got up and used it. Why shouldn't others?

Marcus Boon

4½ hours of peace and quiet for just £2.99.

You get perfect tranquility on a Memorex blank cassette. And when you record something, you get perfect sound.

At W. H. Smith you can buy three Memorex blank cassettes in a special triple pack for only £2.99. Normally, they're £1.10 each. So get your share of peace and quiet. Then you can disturb it with some high quality sound.

WHSMITH

Prices correct at time of going to press. Not available at BR bookstalls or airport branches.
Offer ends August 16th, 1982. Subject to availability where you see this sign.

LIVE!

SIMPLE MINDS

Glasgow

BODY TO BODY. City to city. We're the audience that always has, always is, and always will be, eager to see Simple Minds. 'Local boys make good' is an understatement to the damp, hot bodies pressed close, frustrated and impatient for the sight of our local heroes.

Kerr, the *enfant terrible*, takes the stage to screaming fandom, we're sweating bullets. Trans Atlantica first on the mystery tour with 'Theme From Great Cities', Kerr exhibits his vicious ballet, the pallid cherub dominates the stage with a masterful grace; ducking, diving, dancing. The rest are static figures moving microscopically to sway to the relentless Minds rhythms. They are hesitant, the sound mixes with sweat, sluggish and sweet. The stark mechanics of the music are mingling with atmosphere and producing the thing that is Simple Minds rolling and tumbling and filling the hall with sweeping walls of music.

Leap a continent and we're at the early beginning again, a changed and disordered 'Changeling', mysterious buzzing in a pop veneer, 'I Travel' with machete keyboards cutting through the crowd. The hits, the missed hits, in a set that we could have predicted most of before we even came in. Twice there are subdued moments as we hear a long forgotten tune, then on to more stardom on the slow ascent, 'Sweat In Bullet', and a big cheer of the Big Hit Single 'Promised You A Miracle', which is done without their usual menacing deliberation, as they stumble over themselves to sweep this anachronism under whatever carpet is available. There is a strong feeling that Simple Minds are astounded at the success, the pop prophecy of the latest hit, they are trying on their pop star hats for the first time and finding the fading of a cult a little uncomfortable.

This is quickly forgotten as they warm Kerr's bellow to the Middle Eastern European trip, 'Celebration', zip . . . more hits fast and furious: 'The American', 'Sons And Fascination', a cacophony of changing landscapes to glorious melodies — how could you fault them in full flood, or doubt them in their darkest moments!

They disappear for a moment, Kerr with a bouquet in hand, reappearing to do the hit single with hard-earned conviction and bow out with 'Love Song'.

The mysterious fascination with this band is more than menacing melody and Jim's hypnotic gaze, but the final surge of a heat-stoppingly slow career. The Minds are and will be great, grandiose performers in a category of their own. And Kerr is still weaving strange spells and sitting back to watch.

Paul Corter

RITUAL

The Moonlight

THERE ARE a refreshingly large number of young people at The Moonlight and even though that means young as in 'nowhere to go' rather than 'too wild to care', it's a striking change from many of London's more sartorially upbeat night-spots. The admission price of £1 is similarly refreshing, though The Moonlight lacks the entertainment and excitement

Jim Kerr

SEND NO FLOWERS BLACK

Liverpool

THE MINISTRY is arguably the centre of the new Liverpool music scene, offering rehearsal rooms which are invaluable to new bands, and it's still used by Echo And The Bunnymen. Tonight was a showcase for some of the better Ministry hopefuls and offered a good measure of the health of the local scene.

Black stumbled on stage first. Black is just one handsome young lad, Colin Vearncombe, who's been creating a lot of interest lately. Having done away with his old band members *(sounds drastic — Ed)* to give himself more freedom, he now sings over backing tapes. He says that playing without a drummer means he can sing instead of shout; and sing he certainly can, with a strange hybrid of a Billy Mackenzie/Scott Walker voice.

Black alone on stage is compelling, his voice soaring over a funky dense soundtrack with an early Bunnyman rough edge to it. Black can go places — maybe he'll need a group, but he dances real good, looks pretty and he's got a strong single 'Reunion' out soon on Pete Wylie's Eternal label.

The main attraction was Send No Flowers — a very young four-piece who boasts a stunningly cute girl vocalist who doubles as rhythm guitarist, and probably the stupidist-looking drummer you're ever likely to see. They started nervously with a lumpy instrumental and a couple of pleasant but unremarkable tunes, but their confidence grew and by mid-set they were in full flow, with an incredibly powerful sound for a group who've only been together about a year. They create an intense Banshees-type noise, with a lighter more poppy feel.

Their inexperience was shown by the absolute lack of movement on stage and one false start, but they overcame these 'faults' with strong material, particularly the more uptempo ones like 'Caprice' and 'Days Of Age' — the crowd favourite and encore. They've got good ideas and talent, and they've also got lots of time. And hopefully, the most promising Liverpool group since Echo and Teardrop won't be rushed by some uncaring record label.

Kev Mc

JACKSON BROWNE

Hammersmith Odeon

IT WAS A very American evening: either Browne had brought his entire audience across the Atlantic with him, or else a lot of Londoners had decided to be Californians-for-a-night. "A lot of shit's gone down in five years, right?" he mused, by way of recalling it's a long time since he last played over here, but he can't have felt too far from home.

People would shout "Whoo! Rawkanroall!" at him; he'd swap banter about cocaine and similar arcane West Coast references with them. And while nobody present could quite match the Sylvikrin-ad perfection of his hair, he wasn't the only one sporting those crisply-laundered work-clothes, the timeless uniform of the US gig-attender. Some even tried reviving the inane practice of holding up lighter-flames in the darkness. I blame it on this being tourist season.

Still, this is not to sneer (well, maybe just a *little* bit) because Jackson Browne has turned out some highly impressive work — however off-putting his singer-songwriter image may be to the UK post-punk frame of mind — and if you've never heard him, then please believe that the man's followers are *not* deluded or foolish in rating him. A selective dip inside his catalogue could yield you some surprisingly good results.

The new single 'Somebody Baby' was a robust, straightforward start. It offers less of the dreamy, romantic symbolism he's noted for, but does showcase his current super-competent band of LA session stalwarts like drummer Russ Kunkel and keyboard player Craig Doerge. Collectively they cruise through the early set in tidy, medium-stomping fashion: class stuff of its kind, rarely heard in the UK at this level of professionalism.

But by common consent, I think, the heart of a JB show comes when the lights go down, mid-way, and he takes to the piano for solo or near-solo material. Few would be un-moved by his 'For A Dancer', about the death of a friend, and dedicated tonight to James Honeyman-Scott of The Pretenders. And that's even truer of his version of a song called 'Crow On The Cradle', a very affecting peace-song for which he's joined by The Chieftains' Paddy Maloney, who plays Irish pipes in a way that's devastating if it hits you in one of your weepier moods. (JB's anti-nuke stance, it's worth pointing out, goes back years before the fashion.)

Next up is the number I've always thought to be Browne's masterpiece. 'Before The Deluge' is a rolling anthem of huge lyrical scope, amounting to nothing less than a poetic post-mortem on the rise and fall of the '60s generation; its sympathetic hindsight merges with honest realism to produce a telling story of dreams gone wrong. Another

value of a Heaven or Hacienda.

Besides a few sad animal-like creatures who hollow a pit out in front of the stage and writhe about in it, no-one seems very excited by support band Sunglasses After Dark. Throughout a short and messy set, they seem uninterested and insignificant, while their faces register a smug delight at being in so exalted a place.

Ritual come as a very pleasant surprise. The blending of The Birthday Party, Theatre Of Hate and The Apocalypse could certainly not be described as my idea of an evening's pleasure, but, despite all the justifiable prejudices Ritual certainly made an impact. Drummer Raymond and bass Mark are a proficient rhythm section; guitarist Jamie, sax-man Steve and vocalist Errol stir up quite a storm between them. Errol's singing, besides reminding me of The Pop Group's Mark Stewart, is rough and passionate, far removed from the droning whine of the Apocalypse brigade.

Ritual do not cut quite deep enough yet — still tied by their more obvious influences and The Lexicon Of Punk to demolish in the same way as The Birthday Party.

But this *is* 'rebel' music more powerful than that of Clash or (C)crass, *is* the 'harder edge'. Those who seek either should find Ritual.

Marcus Boon

Pic: Kevin Cummins

WAR

New York

THEY ARE veterans of long standing, and they've been through it. All those serious, pioneering rhythmic fusions — 'Cisco Kid,' 'Slipping Into Darkness', and 'Me And Baby Brother'.

I didn't expect them to come on hot as hungry youngbloods trying to make a splash, and their new album doesn't set my heart afire. So what a great surprise to find that on stage, War haven't lost their punch. They've stayed close to their sources.

They've stayed tough, hard, bad. These words denote strength, uncompromising refusal to dilute the substance of one's music. Everywhere, people are running for cover, and I expected War to be at least a little slicked up.

But there they are in their funkiest street clothes, pouring out a sound that sings of the East L.A. and mean Oakland streets they come from, a sound full of feelings, let loose and a vicious bite, demanding to be taken on their own terms. *All right!*

The crowd look good too. War are what many pretenders would like to be — a people's band. The crowd isn't dressed up — it's too hot — but they look good because they feel good.

War are primarily a rhythm machine, heavy and strong, with the extra boost that comes from two drummers who know how to work with each other. The vocals are ringing, full of conviction. The colouring — organ, guitars, harmonica, form an almost seamless whole.

They do lapse though. The harmonica solos are uninspired and much too long. A lot of the material is basic blues boogie, funked up a little to make it War-like but still stuff we've heard too many times. And they do interrupt the songs occasionally for some show-business jive and the obligatory "Are y'all having a good time" chatter.

But when they get down to it, it does get down. War can make their ballads not just sweet but really soulful and their tough funk has its own California *barrio* flavour.

What comes across is that the members of War, drawn from the baddest and blackest places California has to offer, have held on to their identity. They sound like they're still playing for the neighbourhood.

Richard Grabel

of his best, 'The Pretender' covers similar country, from a more personal perspective: *"I wanna know what became of the changes we waited for love to bring"* sings the subject, wryly noting how easily idealism is often seen off by time and materialism. File under ex-hippy toying with his conscience and growing even richer in the process — if you must — but there's a beauty in the music that's harder to deny.

In comparison, the set's sections of full-blown US rock'n'roll sound mundane, though crowd-pleasing. It underlines that final lack of a consistent *edge* which is most frustrating about Browne: mostly, he's happy just taking it easy, and in a land where blandness sells like hot-dogs, there can't be much pressure on him to do otherwise. It's as if, *after* that deluge, he's been paddling happily in the sludge of post-Woodstock complacency. At any rate, the rising damp has definitely got to him when he can end shows with cringe-inducing little raps about how sincerely he loves us, how the audience amounts to "one amazingly beautiful person". I really wish he hadn't said that.

Paul Du Noyer

STALLONE

FROM PAGE 25

Rocky III, because when I looked at *Rocky II* I thought, God, looks like I was run over by a bulldozer. It's like the Marquis de Sade was the referee on that one! I used a video playback system on *Rocky III* that could wipe things off fast if I thought there was too much."

What's his yardstick for a film's success?

"Financial. It means you've hit the broadest audience. Otherwise I could rationalise everything as — yes, it didn't make any money, but a great movie. No, no . . . then every director could say, Yes, I've never made a failure. When the audience doesn't go, something's failed.

"Everyone wants to know their art's being communicated, cherished, paid for and rewarded. Nobody wants to make a film that five people go and see. Anyone that tells you different — is lying."

Period?

"Period. I talk to a lot of directors . . . and that's what they all talk about."

What interests him about a role?

"One side of me wants to do things like *The Hunchback Of Notre Dame*, something so off-the-wall . . . and the other side says I have to do something within my capability. I realise my ambition far exceeds that. As versatile as an actor thinks he is, an audience really only sees a certain aspect of your persona. That was proved by *F.I.S.T.*, which I thought was a fairly decent film, but people couldn't see it after *Rocky*.

"People keep saying, *F.I.S.T.* bombed, or the debacle of *Paradise Alley* (his first try at direction) — you know, *F.I.S.T.* made 14 million dollars. It's just that anything pales beside *Rocky*. I wouldn't mind any of my films only doing as well as *F.I.S.T.*"

Does he have a great admiration for old-time Hollywood?

"Yes! The studio system — incredible. Like a high school for megalomaniacs. Creating the myths that made American actors like royalty, keeping their weaker sides under control and making films that highlighted their strengths. We've never come close to that discipline since.

"Of course, there were bad sides to it, but . . ." Stallone's eyes shine as he thinks of that golden heritage — the movies!

"If they could keep that today with some sense of fair play, it would be amazing. We need that now, 'coz the way it's going now just the big spectaculars will be made and all the small personal movies will go into cable TV. If *Rocky (I)* were made five years from now it would never make the big screen."

What does he dislike most about American film-making today?

"There's a lotta silent partners that get involved in post-production, in the selling of a movie. That bothers me a great deal. You try and do a serious film and suddenly it looks like a romp, with cartoon characters on a poster.

"And it's like German cinema has come to America for a few years, too: heavy, soul-searching — everyone's like a junior Siddhartha. What is the secret of life? There is no secret of life, man, life is not a question. When everything is heavy — heavy — heavy — heavy . . . that's when those films that no one goes to see are made. Make them move!"

Impervious, Sylvester Stallone clears his cinema of metaphysical debate. But can any hero do that? Can, indeed, any All-American hero still carry any credibility?

"The avenue is always open because people like to make myths. We've always created legends: if Rocky passes on there'll be another one. When people are rooting for him, they're rooting for themselves."

Will Rocky be an inescapable spectre for him?

"It is already. Rocky is here to stay and I will go, eventually. That's why I took my name from above the title. When I walk down the street I know people are looking at Rocky, not me. They look at my arms, look for scar tissue, ask me when is my next fight. He is *burnt* into the American consciousness.

"I don't know if there is life after Rocky for me. I'll exist, I'll do other things, but I'll never duplicate the popularity he's had. It comes along once in several lifetimes."

How would he personally like to be remembered, then?

"I guess . . . as someone who punched out the truth. And who knew when to get off the ride. I feel as though we come along, say something important — and then get lost. I've done my statement and it's worked. Maybe it *will* be my swansong. I've prepared myself for that. I've taken a job as a soccer player next week!"

DID I DO GOOD?

"YOU KNOW, YOU GET THE REWARD FOR THE BEST QUESTIONS ON THE TOUR. IF ANYONE ELSE ASKS ME IF I DRINK RAW EGGS AND MILK . . ."

The Modern World by Numbers

Illustrated with photographs

THE JAM

In this new edition of his excellent book, Paul Honeyford shows how The Jam have evolved from their beginnings with 'In The City' into a group whose power, stature and inspiration make them uniquely great – and uniquely British.

W H ALLEN SALES, 44 Hill Street, London W1X 8LB

If you have any difficulty in obtaining this title, please use the order coupon below.

To: W.H. ALLEN SALES 44 Hill Street, London W1X 8LB.

Please send me ☐ COPIES OF THE JAM at £1.85 (inc. p&p)

I ENCLOSE A CHEQUE/POSTAL ORDER FOR £_____

Whilst every effort is made to keep prices low, it is sometimes necessary to increase prices at short notice. Star Books reserve the right to show new retail prices on covers which may differ from those advertised in the text or elsewhere.

Also available at your local bookseller.

Name_____

Address_____

_____

_____

_____

Please write in BLOCK CAPITALS

STAR PAPERBACKS

Sly Dunbar

Sly-go-ville

OUT NOW ON TAXI

ISLAND RECORDS ON CASSETTE

PRODUCED BY SLY DUNBAR & ROBBIE SHAKESPEARE

OLDIES UNLIMITED
DEPT N, TELFORD
SHROPSHIRE TF2 9NQ

Send S.A.E. for list of over 2000 Singles and 1000 LPs at incredible prices. Also many sensational records singles package offers (P & P included) such as

100	POP SINGLES £9.50	5	NOVELTY SINGLES £1.95
100	SOUL SINGLES £12.50	5	No 1 HIT SINGLES £2.45
100	PICTURE COVER £12.50	4	ABBA SINGLES £2.45
100	HIT SINGLES £25.00	3	BOOMTOWN RATS £1.45
50	HIT SOUL SINGLES £14.00	5	JAMES BROWN SINGLES .. £1.70
50	REGGAE SINGLES £7.00	4	ELVIS COSTELLO SINGLES . £1.70
50	C & W SINGLES £7.00	4	NEIL DIAMOND £1.45
50	TAMLA MOTOWN £9.50	4	EAGLES £1.45
5	HEAVY ROCK SINGLES £1.95	4	HOT CHOCOLATE £1.70
5	ROCK'N' ROLL £1.70	3	ELTON JOHN SINGLES £1.70
5	NEW WAVE £1.70	3	NICK LOWE £1.45
5	DISCO SINGLES £1.70	3	M £1.45
6	ACCORDIAN SINGLES £2.20	3	BARRY MANILOW £1.70
10	RECENT HIT SINGLES £5.70	4	MIKE OLDFIELD £1.70
5	FOOTBALL SINGLES £1.70	4	RUTS £1.70
5	THEME SINGLES £1.70	4	SKIDS £1.70
5	XMAS SINGLES £1.95		

COB RECORDS
— THE WORLD'S MOST COMPLETE RECORD & TAPE SERVICE

1. All Brand New Records & Tapes sold at discount. Regular Special Offer Lists, items from £1.95. Inland and Export Service.
2. Your unwanted good condition LPs, Tapes and Singles bought for cash or part exchanged for **ANY** brand new ones of **YOUR** own choice. Send list to us for official offer.
3. Thousands of Quality Guaranteed Secondhand LPs and Singles — All listed.

Write or phone for Free 25 page catalogue —
COB RECORDS (NX), PORTHMADOG, GWYNEDD, WALES
(0766) 2170/3185

★ ★ SHOPS AT PORTHMADOG, BANGOR, WREXHAM ★ ★

GEMA RECORDS
BETTER THAN ANY RECORD SHOP

Here's why:

- Our free 18-page catalogue contains over 15,000 LPs and cassettes all at sensible prices.
- Always over 10,000 Special Offers in stock priced between 50p - £2.95 each + VAT.
- **THE** most comprehensive range of back catalogue and hard to find albums from the 60s, 70s and 80s.
- Hundreds of Blues LPs in stock plus many exciting import titles.
- Also, two full pages of Singles, current and oldies.
- All items we sell are fully guaranteed.

SEND A SAE FOR YOUR COPY OF THE MOST IMPRESSIVE RECORD CATALOGUE YOU ARE EVER LIKELY TO RECEIVE

EXPORT: We offer an unbeatable worldwide service with ten years' experience of exporting. Send today for our 18-page catalogue, full of exciting Records and Cassettes. Many are unavailable outside of Britain, and all are free from UK taxes.

GEMA RECORDS
(P.O. Box 54), Crockhamwell Road,
Woodley, Reading, Berkshire, England.

RECORD CORNER. Collector's service offers fast and efficient service to customers worldwide. From rare out of print records to current UK and Imports.

15 BEATLES SINGLES FROM THE USA
ALL PICTURE SLEEVES MANY NEVER BEFORE ON SINGLE (£1.80 each)

I'm Gonna Sit Right Down / Roll Over Beethoven.
Hippy Hippy Shake / Sweet Little Sixteen.
Lend Me Your Comb : Your Feets too Big.
Where Have You Been All My Life / Mr Moonlight.
A Taste Of Honey / Besame Mucho.
Till There was you / Everybody'sTrying To Be My Baby.
Ain't Nothing Shakin / Kansas City.
To Know Her Is To Love Her / Little Queenie-
Falling In Love Again ... Sheila.
Be Bop A Lula / Hallelujah I love Her So.
Red Sails In The Sunset / Matchbox.
Talkin About You / Shimmy Shake.
Long Tall Sally / I Remember You.
Ask ME Why / Twist And Shout.
I Saw Her Standing There / Can't Help It "Blue Angel".

COLLECTORS ITEMS

L/Masami Tsuchiya — Rice Music (2 members of Japan, Steve Jenson & Mick Karn) £4.99
(7") Rory Gallagher. Big Guns (pic) £1.25
(7") 999. Wild Sun (red vinyl) (pic) £1.25
(7") Iron Maiden. Twilight Zone (red vinyl) (pic) £1.25
(7") The Jam. 4 Side Affects (pic) (Australien imp) £2.99
(7") Saxon. Strong Arm Of The Law (pic) £1.99
(12") Blitz Kids. White Wedding (white vinyl) £3.99
(7") Lightning Raiders. Psychedelic Musik (inc S Jones / Paul Cook) (pic) ..... £1.50 (few only)
(LP) Bill Nelson. The Love That Uhrils + Extra LP £4.99
(LP) Rosanne Cash: Somewhere In The Stars £5.85
(7") Budgie. You Turned Me To Stone (orange vinyl) £1.25
(LP) Bernie Torme. Turn Out The Lights (white vinyl) £4.99
(12") Judas Priest. Living After Midnight (pic) £1.50
(7") Iron Maiden. The Number Of The Beast (red vinyl) (pic) £1.25
(7") Slade. Live At Reading £1.25
(7") Mick Ronson. Billy Porter / Slaughter On Tenth Ave (pic) £5.85
(7") Iggy Pop. The Passengers / Night Clubbing (pic) £1.25

1000s MORE COLLECTORS ITEMS OUR LISTS. SEND 20P + S.A.E. FOR FULL LISTS.

PICTURE DISKS

(7") The Belle Stars. The Clapping Star £1.50
(7") Toyah Ieya £1.99
(7") Joan Jett. Crimson And Clover £2.99
(7") The Clash Rock Casbah £2.99
(7") Nit Nowhere League. Roller £1.50
(7") Elton John. Empty Garden £1.50
(7") Skids. Goodbye Civilian £1.50
(7") Joe Jackson. Real Men 99p
(7") The Cars. Since You're Gone £1.99
(7") Bad Manners. Got No Brains £1.99
(7") U.F.O. Back Into My Life £1.99
(7") The Cars. Shake It Up £1.50
(LP) Toyah. We Are Not Men £2.99
(LP) Heart. Dreamboat Annie £2.99
(7") Rod Stewart. Blondes Have More Fun £1.99
(7") Genesis. Paperlate £1.50

100s MORE IN STOCK SEND 50p + S.A.E. FOR LISTS.

IMPORT SINGLES

Rory Music. Take A Chance On Me / India (pic) £1.60
Gary Glitter. Bond. Out of Work (pic) £1.60
Gary Glitter. Vacation (pic) £1.60
Gary Glitter. Rock And Roll Part 2 (pic) £1.60
Rolling Stones. Neighbours / Harlot £1.50

Rick Springfield. What Kind Of Fool Am I £1.50
Elvis Costello. Secondary Modern pic) (EP) £1.60
The Jam. Saturday Kids / Heatwave £1.50
The Clash. Should I Go Ir Should I Stay / Inoculated City £1.50
The Police. Secret Jounrey (pic) £1.60
The. B'52s. Throw That Beat In The Garbage Can — Mesopotamia £1.50
Joan Jett / Blackhearts. Do You Wanna Touch Me (pic) £1.60
Foreigner. Luanne / Fool For You Anyway £1.50
Steve Nicks. After The Glitter Fades (pic) £1.60
Bow Wow Wow. Micky put It Down (pic) £1.50
Rolling Stones. Hang Fire/Neighbour £1.50
Devo. Mecha Mania Boy £1.50
Rick Springfield. What Kind Of Fool Am I £1.50
Queen. Calling All Girls (pic) £1.60

THE AMERICAN TOP 100 ALWAYS IN STOCK. Send 20p + S.A.E. for lists.

SPECIAL PRICED SINGLES 60p EACH

The Clash. Train In Vain (pic).
Blondie. Sunday Girl (pic).
Blondie. Call Me (pic).
The Clash. Rock The Casbah (pic).
The Jam. That Entertainment (pic).
The Eagles. The long Run (pic).
Dave Edmunds. Crawling From The Wreckage (pic).
Heart. This Man Is Mine.
Hazel O'Conner. Time (pic).
Ramones Rock and Roll High (pic).
The Specials. Rat Race.
The Specials. Too Much Too Young (pic).
The Who. Long Live Rock (pic).
Cliff Richards. A Little In Love.
Sham 69. Sex Drugs and Rock And Roll (pic).
Sex Pistols. Silly Thing (pic).
The Bodysnatchers. Let's Do The Rock Steady (pic).
George Harrison. All Those Years Ago.
Peter Gantiel. Games Without Frontier (pci).
Elvis Costello. New Amsterdam (pci).
Linda Ronstadt. How Do I Make You (pic).

100s MORE ON OUR LISTS. Send 20 + S.A.E. FOR FULL LIST.

OVERSEA CUSTOMERS WELCOME

We also wholesale many of the records plus all the new disco and soul imports. Please ring Dave for details. Come and visit our shop.
We are open each day except Wednesday.
We are on the Northern Tube Line at Balham.

To make sure you're kept up to date with all the special offers, collector's items, imports, etc, join our mailing list. You will receive all our lists for one year — only £1.50 (UK), £2.50 outside the UK.

Post packing UK singles 1 = 25p, 2 to 5 = 40p, 6 to 10 = 60p, over 10 = £1. LP & 12" 1 = 60p, 2 = 90p, 3 = £1.25
Overseas 1 = 60p, 2 to 5 = £1, 6 to 10 = £1.50, 11 to 20 = £2.50. LPs & 12" 1 = £1.50, 2 = £2.50, 3 or over £3.50

RECORD CORNER
27 Bedford Hill,
Balham, SW12 9EX.
01-673 1066

RECORDS TAPES VIDEOS

Adrians VIDEO

36 HIGH ST, WICKFORD, ESSEX

VIDEO O.M.D. Live A Drury Lane (52 mins) 19.95
VIDEO KID CREOLE Live Ritz N. York (50 mins) 24.95
VIDEO JAM Trans Global 21/3/82 ..... 19.95
VIDEO MADNESS COMPLETE (13 Hit tracks) 19.50
VIDEO GARY NUMAN Micromusic (nearly 2 hours) ..19.95
VIDEO ADAM & THE ANTS Prince Charming Review 28.95
VIDEO SIOUXSIE/BANSHEES Once Upon A Time 19.95
VIDEO DEEP PURPLE California Jam 74 ..... 32.95
VIDEO TOYAH Live At Rainbow 32.95
VIDEO ABBA Music Show Vol 1 & 2 ..... each 39.95
VIDEO RUDE BOY. The film (unreleased music by CLASH) 39.95
VIDEO ALICE COOPER Strange Case Of 39.95
VIDEO ALICE COOPER Welcome to my Nightmare 39.95
VIDEO BOB MARLEY Live At The Rainbow (72 mins) .27.95
VIDEO BLACK UHURU Tear it up live (48 mins) 24.95
VIDEO ROCKERS. Famous Reggae film (100 mins) 34.95
VIDEO BLACK SABBATH Never Say Die (V2) 22.95
VIDEO BLONDIE Best of; Eat to the Beat ..... each 28.95
VIDEO QUEEN Greatest flix 29.95
VIDEO KATE BUSH Live at Hammersmith 29.95
VIDEO CLIFF & SHADOWS Live. Thank U concert 29.95
VIDEO Man Who Fell To Earth. BOWIE film 39.95
VIDEO Convoy The film 39.95
VIDEO ADAM & ANTS live in Japan (V2) 29.95
VIDEO Butterfly Ball. Film with COVERDALE & GILLAN. (V2) 34.95
VIDEO BOOMTOWN RATS In Concert (V2) 22.95
VIDEO ELTON JOHN In Central Park (V2) 24.95
VIDEO E.L.O. Live In Concert (V2) 24.95
VIDEO GARY GLITTER Live At Rainbow (V2) 22.95
VIDEO MONKEES Hits (V2) 19.95
VIDEO IRON MAIDEN Live At Rainbow 29.95
VIDEO Jubilee. The film with ADAM ANT, TOYAH, SIOUXSIE (V2) 34.95
VIDEO JOHN MILES Live At Albert Hall (V2) 22.95
VIDEO MOTORHEAD In Concert 24.95
VIDEO PINK FLOYD Live at Pompeii 24.95
VIDEO McCARTNEY & WINGS Rockshow 29.95
VIDEO Union City. The film with DEBBIE HARRY 37.95
VIDEO ROGER DALTREY. Ride a Rock Horse (V2) 19.95
VIDEO THIN LIZZY Live & Dangerous (V2) 21.95
VIDEO JETHRO TULL Slipstream 34.95
VIDEO APRIL WINE Live at Hammersmith 34.95
VIDEO ELVIS PRESLEY 1956 Concert (I) (VHS only) ...24.95

OUR FAIR TRADING POLICY
**We do not advertise Videos before they are released.*
**All videos are sent in strong top quality cardboard packaging specially designed for sending videos by post.*
**We do not issue credit notes unless you ask. If we cannot supply what you require — We refund your money.*
**All Videos advertised are new & factory fresh.*
**Personal callers always welcome.*

Please state clearly VHS or BETAMAX. (All VHS films are on the PAL system). V2 = Also on V2000 format. (Please add £2 to price of each for V2000 format).
LOTS MORE CONCERTS AND FILMS IN OUR CATALOGUE.
POSTAGE & PACKAGING: INLAND (includes Ireland & BFPO) 1.45 any quantity (recorded delivery). **OVERSEAS** Europe (Air) 2.50 each. Outside Europe (Surface) 2.50 each. Outside Europe (Air) 7.50 each.EIRE. Please add 25p for every £1 (on cost of videos & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES. (Postal Orders can mean quicker delivery)

THIS WEEK'S NEW FASHIONS

LP MASAMI TSCUCHIYA Rice Music (have 2 members of Japan on it) (i) 4.99
LP BLACK SABBATH Rock Legends (I) 5.99
LP CABARET VOLTAIRE Walls-of-Voria / 3 days / Monk / Yashar / Over and Over / Diskono / Taxi Music (Jap I + lyrics) 9.95
12" TOM TOM CLUB Under Tha Boardwalk (E) (P) 2.35
12" SOFT CELL Bedsitter / Say Hello (i) (P) 1.99
12" SOFT CELL Say Hello (E) / Bedsitter (E) (i) (P) 3.49
12" ELVIS COSTELLO Man Out Of Time / T. Crier (Alternate + i) (P) 1.99
12" YAZOO Don't Go (Remix) / Don't Go (re-remix) + 1 (P) 1.99
7" CAPT SENSIBLE Hey Joe / Dead Kennedys / Kinky Sex (Ltd DJ promotional copy) 2.99
12" SAMSON Losing My Grip + 3 (P) (20 mins total) 1.99
12" CERTAIN RATIO Gues Who 2.50
12" DALEK I Holiday In Disneyland (remix) + 3 (P) 1.99
12" STEELY DAN F.M. + 2 (P) 2.35
7" CURE Hanging Garden + 3 (dble 7") (gatefold P) 1.75
7" MADNESS Driving In My Car (fold-out sleeve) (P) 1.35
7" QUEEN Calling All Girls/Put Out Fire (P) 1.80
7" R. STONES Angie/Silver Train (i) (P) 1.99
LP. STRAY CATS Built For Speed (i) 6.99
7" TH. OF HATE Ghosts Of Love (flexidisc) (+ Mag) 50p
12" PHIL LYNOTT Together (dance mix) + 2 (P) 1.99
7" TYGERS OF PAN TANG Rendezvous (foldout poster pic) 1.40
12" McCARTNEY Take It Away/Give You Ring/Dress Me (P) ..2.35
7" O.M.D. Electricity (i) (P) 1.99
7" HAWKLORDS Who's Gonna Win The War (live)/Time Of (P) 1.35
12" 999 Wild Sun + 2 (coloured v.) (P) 1.99
2" CURE A Forest (5.50)/Another Journey (i)(P) 3.49
12" IRENE CARA Fame (long version) 1.99
LP BEATLES Rare Beatles (Obie)(green vin + lyrics, Jap I) ..16.95
12" TIGHT FIT Lion sleeps tonight (i)(P) 3.49
LP NEW WAVE (16 tracks) — Depeche, Damned, Eyeless in Gaza, Au Pairs, Fad Gadget, T Lear, D Kennedys, Exploited, UK Subs etc (mauve vinyl)(i) 2.99
LP ALICE COOPER Toronto R & Roll Revival 69 Vol 4 (Live in Toronto 1969)(i) 5.99
7" JOAN JETT — Do you wanna touch me (i)(P) 1.60
12" B. SABBATH Parsnoid/War pigs/Iron man/Fairies wear boots (clear vinyl) (P) 2.25
12" BLONDIE War child (E) (P) 2.35
12" GIRLS SCHOOL Call It Love/Wild Life/Don't Stop (i) (P) ..3.49
12" URIAH HEEP Rebound/T. Soldier/Son Of A Bitch (i) (P) ..3.49
12" BILLY IDOL White Wedding pts. 1 & 2 (White vinyl) (i) (P)4.49
12" STEVE MILLER Abracacadabra (P) (i) 3.49
7" SCORPIONS Don't Live Without You (Clear vinyl) (P) 1.50
LP. DAVID JOHANSEN Live It Up (i) 5.49
7" ABBA Soldiers/When All Is Said & Done (i) 2.50
LP. BLONDIE The Hunter (Jap I + lyrics + poster) 10.50
7" BLONDIE Island Of Lost Souls (Jap I + lyrics) (P) 2.85
LP. BOW WOW WOW See Jungle (Jap I + fold-out lyrics) (+ poster of banned sleeve) 10.50
7" KID CREOLE Stool Pigeon/Jungle + 2 live (dble) (P) 1.50
LP. PETER GRESS Let Me Rock (10 tracks) 4.99
LP. S. QUATRO Live In Tokyo (dble) (Jap Import) 15.50
LP. STRANGLERS X-certs (Gatefold sleeve) (i) 5.99
7" X RAY SPEX Oh Bondage (i) (Diff pic) 2.50
7" MADNESS House Of Fun/C. Arrest (Jap I + lyrics) (P) 2.65
7" BOLAN Mellow Love (Rare Promo copy) (P) 2.99
7" AC/DC Those About To Rock/T.N.T. (Jap I + lyrics) (P) 2.65
LP ABBA Love Sound Special (Jap I + lyrics) (Green vinyl) ...9.95
LP ABBA Dancing Special (Jap I + lyrics) (Yellow vinyl) 9.95
LP ABBA Disco Special I. (Jap I + lyrics) (Red vinyl) 9.95
LP ABBA Disco Special 2. (Jap I + lyrics) (Blue vinyl) 9.95
LP STRANGLERS Rattus (Gatefold sleeve) (i) 5.99
7" ABBA Money Money (i) (P) (U.S. Atlantic) (drilled) 2.99
7" P. BENATAR I Need A Lover/Rated X (i) (diff pic) 1.99
7" E.L.O. Telephone Line/Do You (i) (P) 1.99
7" GOGOS Beatnick Beach/Vacation (i) (P) 1.60
12" PIGBAG Big Bean(E) (P) 1.99
7" 999 Wild Sun (Coloured Vinyl) (P) 1.35
7" T. OF PAN TANG Rendezvous (Red, White or Blue Vinyl) ...1.35
Set of 3 ..... 3.90
12" CLASH Rock The Casbah/Mustapha Dance (P) 1.99
7" OMD She's Leaving/Romance Of Telescope (i)(P) 1.99
7" ROXY MUSIC Take A Chance With Me/India (i)(P) 1.60
7" CLASH Should I Stay Or Go/Inoculated (i) 1.50
12" DEXY'S M RUNNERS Come On Eileen/Liars (new) + 2 (P)1.99
12" TRIO Da da da (Ger E)/Da de (Eng E) + 2 (P) 1.99
LP. E. COSTELLO Almost New (Ltd Edit.) I'm your toy/Accidents/Alison/Can't stand up/Green shirt/Pump it up/What's so funny (i) (Splendid collector's item) 7.50

OFFICIAL BOOTLEG CASSETTES

WE ARE THE ONLY OFFICIAL MAIL ORDER OUTLET FOR THESE CASSETTES
Each one is a numbered limited edition with pic insert

U.K. SUBS Live Gossips 28/9/81 (4000 made) (Live 009) 3.99
HIGSONS Live Norwich 1982 (4000 made) (Live 008) 3.99
G.B.H. Live 100 Club 24/11/81 (3000 made) (Live 007) 3.99
FALL Live Ackiam Hall '80 (4000 made) (Live 006) 3.50
CHELSEA Live Marquee & Norwich '81 (3000 made) (Live 005) 3.99
CHRON GEN Live 28/6/81 (2000 made) (Live 004) 3.99
VICE SQUAD Live Sheffield '80 (2000 made) (Live 003) 3.99
Each one has 10-16 tracks and is only available on cassette

PICTURE DISCS PICTURE DISCS PICTURE DISCS

7" JETHRO TULL Broadsword 1.99
12" CARS Since You're Gone 2.99
7" VISAGE Nightrain 1.99
7" MADNESS Driving In My Car; 7" BELLE STARS Iko ..... each 1.50
7" TOYAH Brave New World; 7" IEYA (first pic) ..... each 1.99
7" TOYAH Ieya (brand new second pic) 1.75
7" SQUEEZE Hangover Strikes; 7" FIXX Red Skies ..... each 1.50
12" NATASHA Iko Iko 2.50
7" CHAS & DAVE Margate; 7" BAUHAUS Spirit ..... each 1.99
7" FASHION Something In Your Picture 1.75
7" HUEY LEWIS Believe In Love + 2; 7" LYNX Plaything; 7" GIDEA PARK Beach Boy Gold 2; 7" GENESIS Paperlate; 7" KID CREOLE W. Thing; each 1.75
7" BLACK SABBATH Paranoid Not released yet 2.99
7" CLASH Rock The Casbah; 7" J. JETT C. & Clover each 2.99
LP. JOAN JETT I Love Rock & Roll 4.99
LP. WILDING/BONUS Pleasure Singles (I) only 1.99
7" BELLE STARS Clapping Song; 7" SAMSON Losing My Grip; each. 1.50
LP. SHAKIN' STEVENS Early Days (I) 4.99
7" DAMNED Lovely Money; 7" TONI BASIL Nobody ..... each 1.50
7" JOE JACKSON Real Men; 7" E.JOHN Empty Garden ..... each 1.99
7" THE EAGLES Long Run; 7" ALDRED Family Man ..... each 1.99
7" BUCKS FIZZ Now Those Days; 7" ABBA One of Us ..... each 1.50
7" ANTI-NOWHERE LEAGUE Woman; 7" MONSOON Shakti ..... each 1.99
7" GOGOS We Got The Beat/Our Lips Are Sealed (I) 2.99
LP. BLONDIE The Hunter 6.99
7" TOTTENHAM F. CLUB Tottenham Tottenham 2.50
LP. ASIA Asia 5.99
12" LYNYRD SKYNYRD Freebird 2.99
7" NOLANS Crashing Down; 7" ADAM ANT Goody 2 shoes ..... each 1.99
12" ELO — Ticket To the Moon 4.99
L.P. ROLLING STONES Still life 6.99
7" TOYAH I.E.Y.A.; Brave New World ..... each 1.99
7" JAPAN Ghosts (Now very rare) 1.99
7" DAMNED Wait for blackout/Jet boy jet girl 1.99
7" ALTERED IMAGES I could be happy (Ltd offer) ..... only 99p
7" TIGHTFIT Fantasy Islands; 7" DIANA ROSS Work that body; 7" LAMBRETTAS Dance; 7" TOP SECRET Money; 7" BLUE RONDO Klactoveesedstein; 7" U. GEILS Freezeframe; 7" THIN LIZZY Hollywood; 7" KISS World without heroes ..... each £1.50
7" NATASHA Iko Iko; 7" BLONDIE Island of lost souls; 7" SCORPIONS No one like you; 7" BUDGIE Rendezvous; 7" ADAM & ANTS Friends + 2; 7" SPANDAU BALLET Instinction; 7" HAIRCUT 100 Fantastic day (live); 7" IRON MAIDEN Run to the hills; 7" BLACK SABBATH Turn up the night; 7" MOTORHEAD Motorhead/City kids; 7" O.N. JOHN Magic; 7" ADAM & ANTS Ants ..... each 1.99
7" JOAN JETT I love Rock & Roll 2.50
12" OZZY OSBOURNE Mr Crowley (live) (i) 6.99
Lots more Pic Discs in our catalogue

CULT 45 CULT 45 CULT 45 CULT 45 CULT 45 CULT 45

12" DRAMATIS I Can't Stand It (5.14) 2.25
7" UB40 Earth Dies/Dream A Lie (i) (diff pic) 2.50
7" UZ Gloria/I Will Follow (live) (i) (diff pic) 1.99
12" DURAN Hungry Like Wolf (night)/Careless (live) (P) 2.25
7" BOW WOW WOW Teenage Queen (Jap I + lyrics) (P) 2.65
12" JAPAN Second That Emotion/Halloween (new pic) 1.99
12" BANANARAMA Shy Boy (E) (P) 1.99
12" EURYTHMICS The Walk + 3 ..... 2.50
7" H.LEAGUE Don't You Want (7.31)/L.Action (4.58) (i) 4.49
12" VISAGE Night Train/Night Train dub + 1 (P) 1.99
7" A.IMAGES H. Birthday (Jap I + lyrics) (diff pic) 2.65
12" KRAFTWERK Das Modal (German)/Model (Eng) (i) (P) 3.49
7" JAPAN Art Of Parties (fold out pic) 1.99
12" SOFT CELL T. Love/Where did our love/T. Dub (P) 2.50
7" JAPAN Life in Tokyo (Red vinyl) (P) 4.99
12" ABC Look of love (Parts 1, 2, 3 & 4) (P) 1.99
12" ASSOCIATES Club country/A.S./Ulcrappycepfemol (P) 2.50
10" O.M.D. Messages/Waiting for men/Taking sides (P) 2.50
12" BAUHAUS Bela Lugosis dead (P) 2.20
12" NEW ORDER Temptation (P) (+ J.D. flexi) 1.99
12" ECHO + BUNNYMEN Breaking back of love + 2 (P) 1.99
12" JOY DIVISION Transmission (+ Joy D Flexi) (P) 1.99
12" ABC Poison Arrow 1.99
12" LAURIE ANDERSON O Superman (E)/Big Science (E) + 1 ..... 2.50
12" SIMPLE MINDS I travel (6.13) / Kaleidoscope (4.15) / Film theme dub (P) (Original deleted 12" with orig pic) 2.99
12" YAZOO Only you / Situation (E) (P) 1.99
7" U2 Fire/Swellow/Ocean + 3 (dble single) (P) 1.99
12" JOY D Atmosphere (P) (+ Free flexidisc) 1.99
12" JOY D Love Will Tear (Diff P to 7") (+ flexi) 1.99
12" NEW ORDER Ceremony (Orig mix) (Orig pic) (+ flexi) 1.99
12" NEW ORDER Ceremony (New mix) (New pic) (+ flexi) 1.99

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE

If you like Bowie then you'll like our catalogue. We are known throughout the world as the Bowie specialist.

LP DAVID BOWIE 14 early Decca tracks (Jap I + lyrics) (Diff pic to all others) 7.99
7" BOWIE Laughing Gnome (On Decca Label & Decca Slve) 1.40
7" BOWIE Putting Out The Fire (Jap I + lyrics) (diff pic) 2.65
7" BOWIE Basil EP (Gatefold pic) 1.60
LP. BOWIE 1980 All Clear (Rare R.C.A. Promo) (i) (P) 13.99
STARZONE Mag. No. 4 (P&P as for 12") 90p

OUR FAIR TRADING POLICY
★ **WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE**
★ **We do not advertise new releases as "limited editions" unless they really are limited editions**
★ **All records are British unless marked import (i) so you know exactly what you are buying**
★ **All records etc are sent in strong, top quality protective packaging**
★ **We do not issue credit notes (except overseas) or alternatives unless you ask. If we cannot supply exactly what you require — We refund your money**
★ **All records advertised are new**

WONDERFUL THINGS, BABY

7" KIM WILDE Bitter Is Better/Boys (Jap I + lyrics) (P) 2.65
12" MOVE Something Else E.P. (5 tracks) (i) (P) 3.49
12" FOREIGNER Girl On The Moon + 2 (i) (P) 3.49
7" GENESIS Paperlate/Might Recall (two tracks) (i) (P) 1.60
7" BOLAN Sing Me A Song (Jap I + lyrics) (diff pic) 2.65
10" BOLAN Children Of Rarn (unreleased demo tapes + finished version + 12 page booklet + lyrics, gatefold slve.) (P) 2.99
12" AC/DC Th. About To Rock/Let There Be (11.30 live) (P) 2.50
12" R. FLACK Making Love/First Time Ever/Killing Softly (P) 1.50
12" D. SUMMER Love Is In Control (7.05) 1.50
12" BOLAN Sing Me A Song (Clear vinyl, Promo) 2.99
7" DEAD KENNEDYS Nazi Punks (+ free armband) (i) 1.99
12" RABBIE BURNS Bonnie Scotland (with JOHNNY ROTTEN. Produced by J.LYDON) (P) 2.99
LP B.W.WOW See Jungle (previous) banned sleeve) (+ Free 7" of one-sided 'I Want Candy' single) 9.99
LP STRANGLERS Raven; La Folia; Black & White; No More Heroes; Men In Black; Rattus; X-certs (+ free 7" of Choosey); J.J. BURNEL Euroman Cometh (All splendid Jap pressings + lyrics etc.) .... each 10.50
7" T.EXPLODES When I Dream/Kilimanjaro (i) (P) 1.99
7" BANANARAMA Really Saying (+ wraparound poster pic) 1.50
12" IMAGINATION Music & Lights (E); 12" SHALAMAR Night To Remember (P); 12" SHAKATAK Streetwalking (E); 12" TRIO Da Da Da (E); 12" BLUE FUNK Let's Funk Tonight (E); 12" CHERI Murphy's Law; 12" LINX Plaything ..... each 1.99
12" S.WONDER Do I Do; 12" D.BROWN Love Has Found (E) ..... each 1.50
12" TEARDROP EXPLODES Tiny Children (P) 1.50
12" ROLLING STONES Going To A Go Go (i) (P) 3.49
12" BOLAN Life's A Gas + 3 (diff pic from previous issue) 2.50
7" ROXY MUSIC More Than This (Jap I + lyrics) (P) 2.65
12" JOAN JETT Crimson & Clover (i) (P) 3.49
7" A IMAGES Pinky Blue (Pinky blue vinyl) 1.99
LP. MARC BOLAN The Interview (6 mins)(23/8/69)(i) 4.99
LP. GENESIS 3 sides live, side 4 Paperlate/Might Recall/ Me & Virgil Eve Of Autumn/Open Door (i) 7.99
7" IRON MAIDEN Twilight Zone (clear or red vinyl)(P) 1.50
LP. BEATLES Talk Down Under (June 64 Interviews) 4.99
12" STRANGLERS Golden Brown (i) (P) 3.49
LP. TH. OF HATE He who daras (Live Berlin) (Blue sleeve) 2.99
LP. TH. OF HATE Westworld (i) (+ Free 12") 4.99
7" JAM Town Called Malice (Jap I + lyrs) (P) 2.65
7" SIOUXSIE/BANSHEES Fireworks (Pic + lyrs) (P) 1.50
12" SLADE R&Roll Preacher (5.34)/Knuckle Sand. (i) (P) 3.49
12" RUTS Jah War (6.45)/S.U.S. (i) (P) 2.99
12" TOYAH I.E.Y.A. (8 mins) (P) 1.99
7" MADNESS Los Palmas 7/Embarrassment (i) (P) 1.99
12" MADNESS My girl + 2 (Orig Deleted 12") (P) 1.99
12" ALICE COOPER For Britain Only + 3 live tracks (P) 2.50
7" DAMNED Love song (Original CHIS 112) (P) 1.50
7" DAMNED History of the world (Original CHIS 135) (P) 1.50
7" CURE Boys don't cry (P) (on Fiction) 1.50

WE HAVE 3 RECORD SHOPS IN WICKFORD
Adrians "OLD SHOP" is packed with second hand bargains. Rare promos, oldies, '50 & '60 R & Roll originals, plus many one-off goodies. OPEN 5 DAYS A WEEK (9.30 to 4.30. Closed Wed) Spoil your pleasure — visit both shops in one day.

RARITIES FROM ADRIANS OLD SHOP

7" QUEEN Jealousy (Blue Vinyl flexi) (Gate pic (I) 5.99
7" ANGELIC UPSTARTS I'm An Upstart (Green vinyl) 2.49
7" ALBERTOS Heads Down No Nonsense (dble 7") (P) 1.99
7" ANGELIC UPSTARTS Teenage Warning (Red vinyl) 2.49
7" ABBA Visitors (Long & Short versions) (U.S. promo) (I) 3.99
7" ABBA When All Is Said & Done (U.S. promo) (I) 4.99
LP CASH COWS (with withdrawn PROFESSIONALS track) 1.99
7" IAN DURY Sweet Gene Vincent (Buy 23) 3.99
7" DOORS Hello I Love You (dble 7") (Gatefold pic) 3.50
7" DICKIES Eve of Destruction (Pink vinyl) (P) 3.99
7" E.L.O. Mr Blue Sky (Blue vinyl) (P) 5.99
12" E.L.O. Wild West Hero (Yellow vinyl) 5.99
12" ROBERT FRIPP 4 From Exposure (promo EP) (P) 4.99
7" MOTORHEAD Motorhead/City Kids (Orange vinyl) (P) 4.99
7" 999 Homicide (Green vinyl) (P) 2.99
7" POLICE Message In A Bottle (Green vinyl) (P) 2.99
12" TOM PETTY American Girl (Logo sleeve) 5.99
12" RAMONES Don't Come Close (Red vinyl) 4.99
7" ROXY MUSIC Avalon (Yellow Original Island) 2.99
7" SIOUXSIE/BANSHEES Hong Kong Gardan (P) 4.99
12" SEX PISTOLS Biggest Blow (Clear vinyl) (i) (P) 5.99
7" STRANGLERS 5 Minutes; Something Better Beth (Pic) ..... each 3.99
7" SCORPIONS Is Anybody There (Clear vinyl) (P) 3.99
7" SHANKAR FAMILY & FRIENDS I Am Missing You (Dark Horse) 3.99
7" TUBES Prime Time (Multicoloured vinyl) (P) 4.99
7" UNDERTONES Jimmy Jimmy (Green vinyl) (P) 2.99
7" VAN HALEN Dance The Night Away (Picture disc) 6.99
7" X RAY SPEX World Turned Dayglo (Orange vinyl) (P) 4.99
7" X RAY SPEX Identity (Pink, not Red vinyl) (P) 3.99
All the above are new, of course

CATALOGUE NO. 31 + Supp Parts 1, 2, 3 & 4 available now
+ NEW GIANT SUMMER SALE LIST
No serious collector can afford to be without one. Over 8,000 collector's items. If you would like a copy send 50p + large SAE. Europe 8 IRC. Elsewhere 12 IRC or ask for free copy when ordering.

DAWN RECORDS

PO BOX 56, ARLESEY, BEDS. SG15 6RN

Utopia — Swing To The Right 3.39	Dave Edmunds — D.E.7 ..... £3.84	The Stranglers — La Folie 3.75
Stiff Little Fingers — Inflammable Material £3.49	Felt — Crumbling The Antiseptic Beauty £2.55	Dollar — Very Best Of Dollar 3.26
U.B.40 — Signing Off (double) £3.39	The Wall — Dirges And Anthems (+ e.p.) 3.55	(Doors — The Very Best Of The Doors 3.29
U.F.O. — Obsession £2.00	Vardis — Quo Vardis 3.84	Tangerine Dream — White Eagle .. 3.70
Roxy Music — Avalon £4.49		Angelic Upstarts — Still From The Heart 3.75
A Certain Ratio — Sextet £3.23	Rainbow — Straight Between The Eyes 3.75	Chron Gen — Chronic Generation (+e.p.) 2.93
Bauhaus — In The Flat Field £3.15	Michael Schenker Group — One Night At Budokan (double) 4.15	The Fall — Hex Enducation Hour .. 3.39
Ry Cooder — The Slide Area £3.70	Orange Juice — You Can't Hide Your Love Forever 3.56	Magnum — Chase The Dragon 2.93
Theatre Of Hate — West World ... £3.54	Pigbag — Dar Hackle And Mr Jive 3.35	David Coverdale — North Winds .. 3.57
Talking Heads — The Name Of This Band Is (double) £4.46	Robert Palmer — Maybe Its Live ... 3.75	Japan — Tin Drum 3.70
Joy Division — Closer £3.54	Quarterflash — 1st L.P. 3.42	Classic Nouveaux — La Verite 3.75
New Order — Movement £3.39		Bow wow wow — See Jungle 3.26
Tank — Filth Hounds Of Hades £3.72		The Tourists — Luminouse Basement (+ e.p.) 2.00
B.E.F. presents — Music Of Quality And Distinction £3.70		

Postage and Packaging — L.P.s 1 = 78p, 2 = £1.22, 3 = £2.13, 4 = £2.52, 5 = £3.58.
Overseas — L.P.s, 1 = £1.99, 2 = £2.66, 3 = £3.32, 4 = £3.81, 5 = £4.78, 6 = £5.27.

WEST 4 RECORD COVERS

L.P. Polythene (200G) 25 £1.95; 50 £3.50; 100 £4.95, 250 £10.40; 500 £18.90; 1000 £32.45.
L.P. Polythene (400G) 25 £2.95; 50 £4.95; 100 £7.70; 250 £16.55; 500 £31.50; 1000 £58.65.
L.P. Paper Polylined (inners) 30 £4.35; 100 £12.35; 250 £29.00; 500 £54.00;
L.P. White Paper (inners) 50 £5.10; 100 £9.30.
P.V.C. Double L.P. 1 at 60p; 10 £5.80.
L.P. P.V.C. (heavy duty) 25 £5.80; 50 £11.30; 100 £22.40.
Singles Card/Poly 30 £4.65; 100 £12.45; 250 £25.15.
Singles White Card 30 £4.15; 100 £9.40; 250 £1[illegible]5.
Singles Paper 100 £3.50; 250 £7.80; 500 £14.35.
Singles P.V.C (heavy duty) 25 £4.50; 50 £8.40; 100 £16.00.
Singles Polythene (400G) 50 £3.00; 100 £3.75; 250 £8.25; 500 £16.00; 1000 £30.45.
Prices include postage and packing in U.K. and Eire.
Trade and Overseas customers write for list.
Cheque or P.O. with order please and ALL MAIL ONLY to

West 4 Tapes & Records,
94 Sandy Lane South,
Wallington, Surrey, SM6 9RQ (Dept NME).
Shoppers welcome to save postage at 169 Chiswick High Road, London, W4 2DR.

FETISH! MAILORDER!

SINGLES:
ZEV ..... Wipe Out
EIGHT EYED SPY ..... Diddy We Diddy
THE BONGOS ..... Telephoto Lens/Glow In The Dark
THE BONGOS ..... The Bulrushes
THE BONGOS ..... Zebra Club
THE BONGOS ..... Mambo Sun
CLOCK DVA ..... 4 Hours
BUSH TETRAS ..... Boom/Das Ah Riot
PERRY HAINES ..... What's Funk?
12" SINGLES:
23 SKIDOO ..... Tearing Up The Plans
THROBBING GRISTLE ..... Discipline
SNATCH ..... Joey/Shopping For Clothes EP
STEPHEN MALLINDER ..... Temperature Drop
23 SKIDOO ..... The Gospel Comes To New Guinea EP
PERRY HAINES ..... What's Funk? (Extended Version)
BUSH TETRAS ..... Rituals EP
THE BONGOS ..... Mambo Sun (Extended Version) EP
ALBUMS:
THROBBING GRISTLE ..... 2nd Annual Report
CLOCK DVA ..... Thirst
23 SKIDOO ..... 7 Songs (Mini-LP)
THE BONGOS ..... Time & The River (Mini-LP)
THROBBING GRISTLE . Box Set (plus booklet + badge)
VIDEOS:
ZEV ..... Shake Rattle & Roll VHS 30 mins
23 SKIDOO ..... 7 Songs VHS 30 mins/1 hr tape
T-SHIRTS (Medium & Large)
FETISH LOGO ..... Small, Medium or Large
FETISH ..... By Ian Wright
SKIDOO ..... by Neville Brody
BUSH TETRAS ..... by Neville Brody
NO SACRIFICE ..... by Snatch
THROBBING GRISTLE ..... by Malcolm Garret
THE BONGOS ..... by Neville Brody
PRICES:
7" single £1.00
12" single £1.99
Mini-LP £2.99
Album £3.99
Box Set £16.99
Video (incl p&p) £15.00
T-Shirts £4.00
BOOK:
Research, Featuring on William Burroughs, Brion Gysin and Throbbing Gristle £4.00

POSTAGE & PACKING
U.K.: 7" 1 = 30p, 2 = 35p, 3 = 40p, 4 = 45p. 12" 1 = 70p, 2 = 85p, 3 = £1.25, 4 = £1.50. Box 1 = £2.00. T-Shirt, same as singles.
EUROPE: 7" 1 = 60p, 2 = 70p, 3 = 80p, 4 = 90p. 12" 1 = £1.00, 2 = £1.30, 3 = £1.60, 4 = £2.00. Box 1 = £3.00. T-Shirt, same as singles.
JAPAN: 7" 1 = £1.10, 2 = £1.50, 3 = £1.90, 4 = £2.30. 12" 1 = £2.70, 2 = £4.70, 3 = £5.70, 4 = £9.70. Box: Surface £8.00. Air £10.50. T-Shirt same as singles.
U.S.A.: 7" 1 = £1.10, 2 = £1.35, 3 = £1.70, 4 = £2.00. 12" 1 = £2.50, 2 = £4.25, 3 = £5.00, 4 = £7.75. Box: Surface £5.95, Air £7.30. T-Shirt same as singles.
Send postal orders, cheques, international money order to:
FETISH MAIL ORDER, 10 MARTELLO ST, HACKNEY, LONDON E8
(Absolutely No Callers)

TO ADVERTISE

RING
01-261 6172

VIDEO ★ VIDEO ★ VIDEO ★ VIDEO

KILLER VIDEO

★ SPECIAL OFFER ★

	PAL SYSTEM ONLY NO NTSC No: VHS	No: BETA
KID CREOLE — The Coconuts — Live At The Ritz New York £24.95	.....	.....
BLACK UHURU — Tear It All Up — Live £24.95	.....	.....
ORCHESTRAL MANOEUVRES IN THE DARK — Live at Theatre Royal, Drury Lane £19.95	.....	.....
ECHO AND THE BUNNYMEN — Shine So Hard. Le Via Luonge £19.95	.....	.....
THE JAM — Live at Bingley Hall, April 1982 ..... £19.95	.....	.....
GARY NUMAN — MICROMUSIC — Spectacular concert Wembley 1981 ..... £24.95	.....	.....
GARY NUMAN — The Touring Principle '79 ..... £19.95	.....	.....
ROCKERS — Reggae film featuring Gregory Isaccs, Peter Tosh etc £36.95	.....	.....
BOB MARLEY AND THE WAILERS LIVE AT THE RAINBOW £25.95	.....	.....
MADNESS — COMPLETE MADNESS £19.50	.....	.....
APRIL WINE — Live at Hammersmith Odeon, Jan 1981 ..... £39.95	.....	.....
DEEP PURPLE — ROCK FLASHBACK £29.95	.....	.....
MOTORHEAD — Includes "Overkill" & "Bomber" £24.95	.....	.....
ADAM & THE ANTS — PRINCE CHARMING — Live at the Dominion £25.95	.....	.....
ERASERHEAD — Infamous original horror movie £37.95	.....	.....
BONGO MAN — Starring Jimmy Cliff in reggae spectacular £37.95	.....	.....
SIOUXSIE & THE BANSHEES — ONCE UPON A TIME — THE SINGLES £19.95	.....	.....
THIN LIZZY — Live and Dangerous £21.95	.....	.....
URGH . . . A MUSIC WAR — Featuring live Police/OMD/XTC/UB40 ..... £31.95	.....	.....
JUBILEE — Film featuring Toyah/Adam Ant/Jordan £33.95	.....	.....
WORLD CUP 1930-1982 ..... £29.95	.....	.....
ZOMBIE FLESHEATERS (STRONG UN-CUT VERSION) £37.95	.....	.....

★★★

NME CLASSIFIEDS

For further details ring
LINDSEY TUCK (01-261 6122)
or write to
New Musical Express
Classified Advertisements,
Room 2535, King's Reach Tower,
Stamford Street, London SE1.

READ BY MORE PEOPLE THAN ANY OTHER MUSIC WEEKLY IN THIS COUNTRY

Source: NRS

SITUATIONS VACANT

ALTERNATIVE EMPLOYMENT opportunities with record companies, radio stations etc. Experience unnecessary. Full or part-time. Read "Music Employment Guide"; "Careers in Radio"; British Music Index" (1700+ essential addresses). £1.50 each; all three £4. Dept 11, Hamilton House Publishing, Creaton, Northampton.

JOBS ABROAD and working holidays, plus jobs on oil rigs, liners, etc. Send S.A.E. & 25p (refundable) for guide details. Quality Supplies, (N.M.E.), 4 Tower Street, York.

JOBS ABROAD AND WORKING HOLIDAYS. Unemployed? Tired of boring routine? This guide is packed with up-to-date information covering 36 countries. Sections include Business and Industrial, Secretarial, Hotel Staff, Works Camps, Kibbutz, Au Pairs, Domestics, Nannies, Fruit Picking, Outdoor Conservation, Couriers, Teaching, Christian Aid, etc. Over 200 useful addresses, many offering dozens of jobs in various countries. Most jobs require no experience and will suit male or female. This is your opportunity to start an exciting new life! Send £1.95 (satisfaction or money back). **PEEWHITE** (G7), 12 Hartington Road, Twickenham, TW1 3EN.

JOBS AND CAREERS AT SEA. High paid work for inexperienced men / women on Passenger Liners, Oil and Gas Rigs, etc. Over 500 valuable addresses including a list of over 200 potentially labour hungry employers. Two comprehensive guides £3.00 (satisfaction or money back). — Peewhite (J9), 12 Hartington Road, Twickenham, TW1 3EN.

PLASTIC WAX RECORDS
We buy and sell good quality LP's, EP's 45s and cassettes and will collect large quantities. Prices for collections, ex-jukebox discs, overstocks and DJ collections negotiated.
Send SAE for our current list and your wants lists accepted.
48 West Street, Old Market, Bristol (0272) 558114.
222 Cheltenham Road, Bristol (0272) 427368.

AS USED BY STRAY CATS ADAM & THE ANTS MARK KNOPFLER ETC.
FOR ALL KINDS OF PROFESSIONALLY SET UP
SECOND-HAND GUITARS & AMPS
GUITAR MAKERS
PRO-GUITAR & AMP REPAIR WORKSHOP
Andy's Guitar Workshop
27 Denmark Street, London WC1
(off Charing Cross Road) 01-836 0899
Also at 45 Highbridge Newcastle-on-Tyne Tel: 0632 327202
WE GET THE BEST OUT OF ANY INSTRUMENT
OPEN TILL 7pm & SUNDAYS

NEW MUSIC VENUE INVITES CASSETTES
1. Solo, two or three piece of any type
or
2. Jazz based solo, duo or trio.
Send (with S.A.E.) to:
Alan Kennedys,
316 Kings Road,
London SW3.
NO CALLERS . . PLEASE!!

SUPERB STUDIO/ LEISURE COMPLEX
in converted barn, adjoining modernised four-bedroomed cottage set in 2 acres. Near A45 in Suffolk convenient for all areas including Europe.
TELEPHONE (044) 93 577
£96,000

FOR SALE

CREEPERS, CHUKKERS, Winklepickers and Rock 'n' Roll gear. Send a large S.A.E. for our catalogue to Jack Geach Ltd, 25 Station Road, Harrow, Middlesex.

DAMNED "New Rose" poster. . . Gasp! Actual Stiff promotional "Young, Hot, Loud 'n' Stiff" campaign for the Nov, '76 record (600 x 420mm). Prices include P&P are £1.00 each, £2.00 for 3, £3.00 for 6. **ALSO, 'PINK FLOYD',** EMI promotional poster for 1967 "See Emily Play" incorporating Syd Barrett artwork (same prices as above apply). Available rrom: D. Cheema, 219 Holly Lane, Erdington, Birmingham. B24 9LP.

GIRLSCHOOL — OFFICIAL Tour Souvenirs. Send S.A.E. to Girlschool c/o Holy T-Shirts, 15 Great Western Road, London, W9.

JAM RARITIES S.A.E. Mark 156 Tosson Terrace, Heaton, Newcastle Upon Tyne, NE6 5EA.

MOTORHEAD — OFFICIAL Tour Souvenirs. Send S.A.E. to Motorhead c/o Holy T-Shirts, 15 Great Western Road, London, W9.

NME ANNUALS: 1962, 1964, 1969, 1970. NME Summer Special 1968. Pollwinners Concert Programme 1969 (voucher copy), NME Disc Diary and Year Book 1957. Offers. Box No. 4555.

N.M.E.'S, SOUNDS 1976-82. 400 copies, very cheap. John, (01) 272 7597.

PHOTOS/POSTERS. Interesting, rare and unusual material on Bowie, Led. Zep, K. Bush, Queen, S. Easton, Police, Japan, Stones, Abba, Blondie, K. Wilde plus many others (also Movie Stars). S.A.E. for details (stating interests) to S.I.P. (Dept. N.M.E.), 17 Tottenham Court Road, London W1.

ROSE TATTOO — Official Tour Souvenirs. Send S.A.E. to Rose Tattoo c/o Holy T-Shirts, 15 Great Western Road, London, W9.

SUBSCRIBE TO N.M.E. The next 52 issues posted direct to your address each week. **U.K.** £29.00, **U.S.A. & CANADA** $97 (sent by air), **OTHER OVERSEAS** £35 (Surface Mail). Send Payment with Order to: Jim Watts, Room 2613, King's Reach Tower, Stamford Street, London, SE1 9LS. Cheque payable to IPC Magazines Ltd.

TANK — OFFICIAL Tour Souvenirs. Send S.A.E. to Tank c/o Holy T-Shirts, 15 Great Western Road, London, W9.

TYGERS OF PAN TANG — Official Tour Souvenirs. Send S.A.E. to Tygers of Pan Tang, c/o Holy T-Shirts, 15 Great Western Road, London, W9.

WEST GERMAN tour posters, ELO, Rory Gallagher, Priest, Scorpions, AC/DC, Whitesnake, Rainbow, Tull, Carl Palmer, Boomtown Rats, Crusaders, Heep, Burning Speer, Steve Hackett, Gillan, All Colour Picture, £2.00 each. Rod Stewart, Zappa, Grateful Dead, Genesis, All colour picture, £2.50 each plus 40p postage to Tour Posters, 23a Regent Street, Leamington Spa, Warwickshire.

BEACON RECORDS
We sell by post all types of second-hand and deleted LPs and cassettes — rock, classical, blues &c — in excellent condition only.
Jazz and late 60s/early 70s rock lists are now available from **Beacon Records, 2 Lion Street, Hay-on-Wye via Hereford; Telephone Hay (0497) 820 870**

RECORDS FOR SALE

ALBUM HIRE, widest choice, postal service. S.A.E, Taw Records, Calver, Sheffield.

BEATLES LIST: Parlophone, Apple, Foreign picture sleeves, Beatles solo items, mono albums. S.A.E./I.R.C. Duckett, 172 Kings Road, Reading.

BOWIE FANS. Rarities for sale. S.A.E. 33 Lime Walk, Acton, Sudbury, Suffolk.

BOWIE RARITIES, Santa Monica and others. (0472) 691 350.

BRIGHTON RECORDS Fair. Sunday 25th July. Brighton Centre, 1pm-5pm, 45p.(11am-1pm, £1.50). 60 stalls. Details (0273) 550699.

BROMLEY RECORD Fair, July 31st TS Narvick Hall corner, Bromley Common, Magpie Hall Lane, 11am. £1.00. 12.30pm-5pm 30p. Enquiries Maidstone 677512.

CHOCOLATE WATCH Band — One Step Beyond: Psychotic Reaction — Fire Escape £6.00 each, £10.00 the two + 75p P & P. I. Barnett, 975 Manchester Road, Bury BL9 8DN.

COVENTRY RECORDS Fair — Saturday, July 24th. Central Methodist Hall, Warwick Lane, Coventry. 11am-5pm. Admission 40p. (10am — £1.00).

DAMNED SEEZI — mint condition. Phone (04868) 5078.

DAMNED SMASH it up Spanish picture sleeve, hundred copies only £3.00 each. P.O.'s/cheques payable M. O'Donnell, 42 St Andrews Avenue, Wembley, Middx.

DEAD KENNEDYS 'Live' LP — £15.00. (0255) 861 515.

GET IT, rarities list, most artists; S.A.E., (Overseas I.R.C.) B. M. Egly, London WC1N 3XX.

LENNON BRAZILIAN EP plus Magazine — £10.00. 263 7322.

LINCOLN RECORDS Fair — Saturday, July 31st; Drill Hall, Broadgate, Lincoln. 11am – 5pm. Admission 40p (10 am — £1.00).

MANCHESTER YMCA Record Fair — Saturday, July 24th, 11am — 4pm.

OLDIES, RARITIES, R'n'R, sixties, etc. All guaranteed. Large S.A.E. 24 Upperhall Park, Berkhamsted, Herts.

ORIGINAL UK/455. 3 Woodland Street, Heywood, Lancashire.

RARE, DELETED New Wave, Punk records. Pic. SL, Picture Discs, Coloured, Shaped, L.T.D.E.D., 700 titles. Large S.A.E. Alan Kyle, 23 Thrushcraid Crescent, Paisley.

RARE RECORD collection sale; Stones, Springsteen, Bowie. S.A.E. to Victor, 164 Blackstock Road, Highbury, London, N5.

SOUL AUCTION — Sixties, Motown, Stax, Chess, Blues, R&B, Sue, Stateside, Some real gems. S.A.E. Nick, 172 Kings Road, Reading.

SO YOU think you know something about music huh! Funhouse Rock and Pop Examination will test your knowledge over the last 25 years, to the full. 500 questions, crosswords, prize quiz — many hours of pure pleasure. Send £1.00 to Funhouse Records, 24 Cecil Square, Margate, Kent.

RECORDS FOR SALE

SUMMER SALE! Lotsa super cheap albums and 45's — commencing July 22nd, finishing Sunday, July 31st — Rock on — 3 Kentish Town Road, Camden Town, NW1.

THE DOORS, Who, Bunnymen, Clash, rare. Roydon 2317.

THE PIRATES. Great new version of Peter Gunn. Now out on Charly Records on 10". (No. CYX204).

10000's SINGLES LP's. Large S.A.E., 4 Hampden Road, Caversham, Reading.

RECORDS WANTED

ABSOLUTELY ALL your L.P.'s, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p — £2.50 each paid (more for video-cassettes & rarities). **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange, 38 Notting Hill Gate, London W.11. (Shop open 7 days, 10—8; tel. 01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash (none returned once sent — we decide fair price; list + S.A.E. for estimate if required). Also see display advertisement on page 42.

BLUES AND rock albums wanted in good condition — large quantities preferred! Spot cash, will collect anywhere. Details to Backbeat Records, 26 Raeburn Place, Edinburgh, EH4 1EA. Phone (031) 332 3281.

BOWIE BOOTLEG albums Baby Doll, Subway. Phone Martin (021) 357 1716 after 7pm.

JACKSON BROWNE Records and Tapes. Swap/sale. Box No. 4578.

STRANGLERS — "PEACHES" Radio-play and "Rattus", both U.K. promos. (0643) 2490.

TOP PRICES paid for L.P.'s/Cassettes. Any quality. Send details plus S.A.E. For quotation. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

WANTED

JONATHAN KING fan wants albums. Already has "Hit Millionaire". Contact Lynne Pope, 4 Kilborn Road, Wellingborough, Northants.

LARGE REPORTS about Social Demokratic Party until now. Heinisch, 87 Wurzburg, Lindleinstr 50, W. Germany.

"ZE" T-SHIRT, Ze Recordings, **"TOM VERLAINE"** records, tapes, T—Shirts. John, 149 Rustlings Road, Sheffield 11.

PUBLICATIONS

QUALITY BOOKS. "Home Recording for Musicians" £5.95; "How To Make and Sell Your Own Record" £6.95; "TV Directory" (definitive handbook with free 48 page "Careers in TV") £5.00. Add 40p postage. Dept 15, Hamilton House Publishing, Creaton, Northampton, Phone (060124) 612. Access/Visa welcome.

MUSICIANS WANTED

MUSICIANS
NME outsells *Melody Maker* by about 2 to 1*
Make your money go further — Advertise in
NME
(*Source ABC Jan - Jun 1981)

BASS PLAYER. Required for Christian Rock Band. Manchester based. Own equipment essential, own transport preferable. For further details telephone (0532) 741 431.

DRUMMER WANTED for pop group. Tim 993 5777.

DRUMMER WANTED. Into Squeeze, Lowe, Dylan. Reading 479287.

HIP DRUMMER into Stones/Faces/Dolls — must be brilliant and look fab; mess round B'ham — ring Mark (01) 784 9707.

KEYBOARD PLAYER wanted by band into Cure, TOH. Phone Bernard, 359 1549, 6-8pm.

SINGER/GUITARIST wanted urgently for modern gigging band. Phone (01) 751 1635 after 7pm.

THINKING DRUMMER/Percussionist to work with Bass/singer/songwriter inspiring optimistic youth. Grady 737.

PERSONAL

DATELINE COMPUTER DATING for successful compatible relationships. All ages, all areas. Free details: Dateline, Dept. (NME) 23 Abingdon Road, London W8. (01) 938 1011.

FIND-A-FRIEND — contact bureau (303), 43-48 New Street, Birmingham. Details. SAE/Tel: 021-429 6346.

GAY SWITCHBOARD. 24 hour service for homosexuals. Information, advice, entertainments guide, legal and medical referrals on (01) 837 7324.

GLASGOW GUY, 23, dull social life, seeks similar. No gays. Box No. 4576.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

LONDON YOUNG male wants similar pen friends. Anywhere. Box No. 4577.

PENPAL MAG: Singles, divorced, widowed. Approval copy: — **MATCHMAKER,** 1-7 Wigan Lane (A25), Chorley, Lancs.

PONTINS (WALLPARK) Leicester girl. Please phone Mark, Bedford 58955.

THE SUN will never disappear Rich, Gaf. Jill.

PRINTING

CHEAP PRINTING service — (0822) 832 765 evenings.

TRAVEL

LONDON BUDGET ACCOMMODATION. The Bed and Breakfast that no one famous has ever stayed at. Probably they've never heard of us. You can by phoning (01) 289 0787 and asking for our brochure. We are central and great value for money. 169 Sutherland Avenue, London W9.

STEREO TIME TRAVELLERS WANTED — Minitrex to Morocco. Brochure Marrakesh Express (02602 6880 (24 hrs).

U.S. CAMPUS accommodation from £7.50 a night, 37 locations. Low cost flights to most worldwide destinations, including New York from £140.00 one way. London — Dublin via Holyhead/Liverpool from £12.00 one way — Students scheduled coach/boat service. Comprehensive travel insurance. Some services have eligibility restrictions. Please call or phone: London Student Travel Ltd., 117 Euston Road, NW1. Tube: Kings Cross/Euston, Tel: 388 7051 or 52 Grosvenor Gardens, SW1. Tube: Victoria, Tel: 730 4473. Branches, Imperial College, Tel: 581 2953 and Kingston Polytechnic, Tel: 549 3560.

FAN CLUBS

BOWIE FRIENDS, the only official fan club. Send S.A.E. for details to 199 Queen's Crescent, London NW5.

GENESIS OFFICIAL Club — send S.A.E. to Genesis Information, P.O. Box 107, London N6 5RU.

THE WHO Official Club — S.A.E. to Who Club, P.O. Box 107A, London N6 5RU.

U2 OFFICIAL Info Service — Send S.A.E. to U2 Info, P.O. Box 48, London N6 5RU.

SPECIAL NOTICES

BEATLES CONVENTION. Adelphi Hotel, Liverpool 28/29 August. S.A.E. Details. Cavern Mecca, 18 Mathew Street, Liverpool L2 6RE.

STOLEN. FENDER Telecaster Pink Paisley finish, Serial No. 240897. Reddish rainbow flight case. **STOLEN.** Hamer special Blackcherry colour. Serial No. 01945. **STOLEN.** 1960 Les Paul Junior. Bad arse tail piece, fluted ivory nut. Steve 223 5855.

DISCOTHEQUES

DAVE JANSEN. 01-690 7636.
DISCO FOR all occasions. 660 4957.
DJ'S WANTED. 660 4957.
GOLD DISCO. 01-393 2853.
SOUNDSAROUND ROADSHOW — Reliable, inexpensive. (01) 319 3047.
VOGUE DISCO. (01) 328 6424.

INSTRUMENTS FOR SALE

H.H. STUDIO 60 Morley Flanger Columbus L.P. copy £300.00 o.n.o. 073087 231.

SECRETARIAL SKILLS FOR THE 80's
15 or 24 week Pitman training in shorthand, typing (including word processing) and secretarial practice equips you with employment qualifications for a worthwhile career. Of students completing recent courses (survey July–December 81) 80% found good jobs within a month.
Penny Humphrey,
Pitman Central College, Dept NME/24/7
154 Southampton Row, London WC18 5AX.
Tel: (01) 837 4481.
Also in Wembley: (01) 902 9304 and Wimbledon: (01) 946 1706
*Prestel: *31141046#*
Pitmans

Magic Bus THE MOST ADVANCED NETWORK OF BUSES IN EUROPE
67 — 69 NEW OXFORD ST., LONDON WC1.
ROLLING STONES
DUBLIN CONCERT (Slane Castle)
24th July. £51 including travel.
Travel anytime.
Phone Magic Bus now on
01-836 7799

LEISUREWEAR
YOUR OWN DESIGN
PRINTED ON TO EXCELLENT QUALITY
SWEATER SHIRTS · JOGGING SUITS
TEE SHIRTS · SPORTS & MILITARY SHIRTS
Standard and up to the minute fashion styles Sizes 24 ins to Ex Ex Large in a wide range of colours
For FREE details Contact:
PREMIER T-SHIRTS
Premier The best of British Leisurewear
Dept NME FREEPOST, Bowthorpe, Norwich, Norfolk NR5 9BR. Tel. Norwich (0603) 745018

BASS PLAYERS & GUITARISTS
URGENTLY REQUIRED FOR IMMEDIATE LIVE WORK WITH CHART ARTIST.
MUST BE FIRST CLASS AND VERSATILE.
IS IT YOU?
IF YES, RING:
STEVENAGE (0438) 814433. NOW!

ROLLING STONES
AT WEMBLEY!
LATEST COLOUR PHOTOS!
Exclusive shots capturing all the action of their recent tour!
SPECIAL OFFER PRICES
10 different 5" × 3½" prints.....
ONLY £2.90 (+20p P&P)!
30 different.....
ONLY £8.10 (+30p P&P)!
ALL 60 DIFFERENT FOR ONLY £15.90 (+45p P&P)
ALSO ... 4 DIFFERENT COLOUR 10" × 8" BLOW UPS
(2 Mick, 1 Keith, 1 whole band)
ONLY £1.50 EACH (+30p P&P)
ALL FOR £5.60 (+50p P&P)
7 DAY DELIVERY
REFUND IF NOT DELIGHTED
ALSO ... NEW TOYAH (25.6.82)
QUEEN (5.6.82)
ALTERED IMAGES/CLARE (1.6.82)
Haircut 100, Depeche Mode, Japan, Adam, Status Quo, Foreigner, Alice Cooper, Duran Duran, Barry Manilow, Ry Cooder, Joan Jett, Teardrop Explodes, Motorhead and over 250 others
Send now for new SALE catalogue and new free poster size proof sheet of 10" × 8" colour blow ups
CHEQUES — POs to
PETE STILL PHOTOGRAPHY
(Dept RRS2) 6A WALDGRAVE ROAD LONDON SE19 2AJ

THE CLASSIFIEDS ORDER FORM

RATES
ALL HEADINGS FOR PRIVATE ADVERTISERS
25p per word
TRADERS ANNOUNCEMENTS, PUBLIC ANNOUNCEMENTS
38p per word

BOX NO. FEE £2 PER INSERTION

HEAVY BLOCK CAPITALS after the first two words are charged at double rate.
Write your ad here in block capitals. One word per box.

NAME.....
ADDRESS.....
(BLOCK CAPITALS)
.....
.....
.....
DAYTIME PHONE NO .....
If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.
All advertisements must be pre-paid.
I enclose PO/Cheque value £.....
Post to: NME CLASSIFIEDS ROOM 2535, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS

HEADING:				

NME CLASSIFIEDS
If you are a private advertiser and live or work in London you can now place your New Musical Express classifieds by going to:
PRICEBUSTER RECORDS
50 Rupert Street, London W1
Open Mon-Sat 10 am-11 pm
Sun 11 am-11 pm
You can also buy records there at amazing prices!
Advertisements must be placed at Pricebuster by midday Friday to appear the following week.

REGGAE RUNNINGS

■ HORACE ANDY

■ JOHNNY CLARKE

■ BENJAMIN ZEPHANIAH

JIMMY CLIFF describes his controversial tour of South Africa in 1980 as "a mission . . . a parachute mission. You go in and drop the bomb, then you pull out and watch it blaze."

Cliff has been touring Africa again, reputedly rceiving a wild reception in the Cameroons, and in Zambia he was honoured at a state dinner given by President Kenneth Kaunda, obviously no stranger to reggae.

He urged Cliff to write more songs calling on oppressed people to intensify the struggle for equality and recited a poem of welcome and tribute.

Zambian TV described him as a "revolutionary political champion" and last week in Jamaica he was awarded the 1982 Norman Manley Award For Excellence in the field of music.

Cliff and Oneness were at Knebworth last weekend for the Capital Jazz Festival and coinciding with the showing of *Bongo Man* CBS are releasing his single 'Roots Radical' coupled with the excellent 'Rub A Rub Partner'.

Cliff . . . honoured.

His new album 'Special' produced by Rolling Stones producer Chris Kimsey, may indicate a retreat from the Roots Radics "Now" sound that has characterised his recent works.

After completing the current European tour he will return to JA before embarking on a major US tour. The Peter Tosh–Jimmy Cliff package will also include JA group Native and Betty Wright.

TEN-INCH single of the week is **Johnny Clarke's** supa dupa, self-produced 'Give Me Love' (Cha Cha) with **Bobby Melody's** 'Drewsland Rock' (Pama) . . . *"step it up the gulley bank, keep on rootsin', never stop"* . . . coming close second. Also released on the Progressive label is a Jah Son production 'I Won't Be Around' by **Peter Negus** and **Waterhouse** along with **Delton Screchie's** 'Sweet Africa' c/w 'History' Early B (Jamrock).

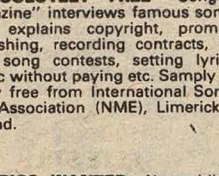
The Steppers Award Of The Week must however go to 'Guidance' which teams **Johnny Clarke** with **Blackbeard** and his **Dub Band** and results in a killer 12" single on the Red Nail label.

Horace Andy fans will welcome the 12" release on Solid Groove of 'Love Hangover', formerly available on import from Lloyd Barnes' Bullwackies label.

For those of you who have been unable to locate a copy of the mighty 'Mini Bus Driver' fear not as Negus Roots are due to release it as a 12" single.

Following the release of Sugar Minott's 'The More We Are Together' Black Roots have released a six track disco 45 featuring the talents of **Robert Emmanuelle** and **Rankin Simeon.**

On the Lovers front, Arista are somewhat belatedly due to release the excellent cover of Randy Crawford's 'You Bring The Sun Out' by **Janet Kay,** featuring keyboards giant Jackie Mittoo.



OUT OF New York's Bronx and strangely echoing the atmospheric of Creation Rebel's material is The Love Joys' second album 'Lovers Rock — Reggae Style'; big city reggae with shades of the Upsetter connection.

Dread Broadcasting Corporation sang their praises of the first LP 'Reggae Vibes' and this current set, in showcase style, featuring five original tracks plus an uptempo version of Rita Marley's 'One Draw', is a fitting follow-up.

Bullwackies' love of dub, unified with the sharp sound trade mark of much reggae from the Apple, and the excellent vocals of the two militant-looking sistren Claudette and Sonia makes a winning combination which is getting good dance hall response.

BRIXTON West Indian Society presents a fund-raising benefit to set up a Music School for the kids" Sunday at the Ferndale Sports Centre, Ferndale Road (12 noon–9pm). Live on stage are *Jean Adebambo, Vivian Jones* and *The Pieces* with special guests *Junior Delgado, Dennis Brown, I Jah Man & Carroll Thompson.* Sounds from *Frontline International.* Admission is £1 adults, kids under ten free, others 50p; Fancy Dress Parade at 3.30pm; good behaviour.

DUB POET *Benjamin Zephaniah* will appear at the William Forster School, Langham Road, N.16 today (Thursday), as part of a week's events organised by the Haringey Bob Marley Committee. The cultural evening will include the *Sam Morris Black Experience Dance Group, Yaa Ashentewa and Swakesi dance groups, Pamela de Sands* the 'Queen of Limbo', *The Itheopians* (Rasta drummers), local steel bands and guest artists. Admission is free. On Saturday, Ras Benjamin will at the Leamington Spa Civic Centre.

—PAUL BRADSHAW

MUSICAL SERVICES

ABOUT 100 bands, groups, discotheques! Keenest prices! London's leading entertainment agency. Claymans (01) 247 5531.

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

LYRICS WANTED. No publication fee. — 11 St Albans Avenue, London W.4.

MUSICIANS AVAILABLE

ORIGINAL, CREATIVE, SYNTHESIZER AND KEYBOARDS PLAYER SEEKS NAME BAND — WITH PUBLIC RECOGNITION, RECORDING DEAL(S). SI Tweed. (021) 745 6944.

VIDEO

VIDEO POST PRODUCTION, Umatic editing and Sound Dub facility in Covent Garden. (01) 379 7259.

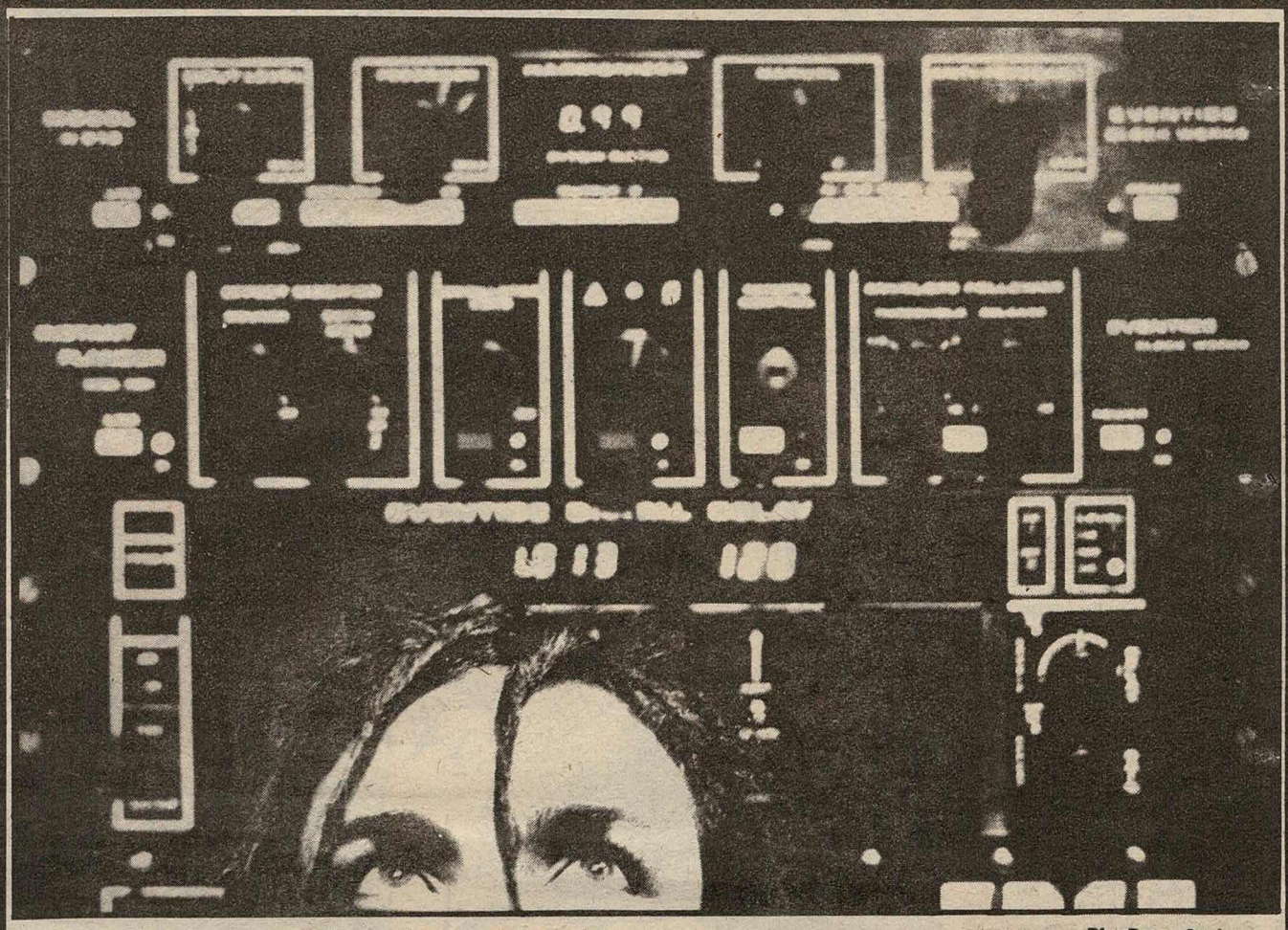
TUITION

ELVIS, ROCK, Blues, country, standard, singing styles taught. Arne, (01) 876 0026 (between 7.30 pm and 9.00 pm).

SYNTHESISER TUITION beginners / advanced. (01) 947 0454.

WORKERS' PLAYtime

SYNTHESIZERS MULLIGAN (FASHION)



Mulligan's Mission . . . a synthesis of technology and emotion. ***Pic: Peter Anderson***

MILK HAS spilt into the mixing desk at Utopia Studios, and there's no computer-controlled switching device to mop it up. An engineer attends to the job: there are some things even electronics can't handle. Lounging amongst the wall-to-wall technology is Salvator Mulligan, a synthesist determined to input a little humanity into the voltages, a founder member of Fashion, and an enthusiastic collaborator in the task of Naming The Parts.

"NORMALLY, live, I use a Roland SH2 through a Boss Touch Wah and a harmoniser, with the CSQ600 sequencer linked up to it. The Touch Wah is an automatic envelope chase, making it like non a normal bass guitar where you get that "pop" as it's plucked with the finger. On a real-time sequence it sounds really effective, because the depth of the envelope chase changes with the volume of the note that goes into it — it gives it that human feel, which is something I've been searching for.

"Then I have a Roland Jupiter 8 (JP8). First of all, I put it through an Electro-Harmonix Clone Theory chorus, like a harmoniser, so you've got a direct out and a Clone out, giving me two outputs. So I take the clean output to the external input of a Roland SH09k,, and then use a trigger from the sequencer to the SH09, so you can play a chord on the JP8 and gate it through the SH09. Or, without using any trigger, put it through the SH09 and use the filters of the SH09 to shape the sound of the chord. It's the same sound that was at the beginning of Visage's 'The Damned Don't Cry', that full-chord, staccato sound. We've used it on 'Love Shadow' and other stuff.

It's also good to put a chord from the JP8 through the SH09 on sample-and-hold because that gives you a pattern, specially if it's triggered, which is on the beat but gives a different collection of frequencies each time. The effected line, from the JP8 through the Clone Theory, I put through a phaser.

"I also have a Moog Source on stage which goes through a Touch Wah too for when I'm playing manual bass things. And I have a Roland Promars which has very good bass, and I use it for voice sounds, strings, the bells on 'Move On' . . . the obvious advantage of the Promars, the Source, and the JP8 is they're all pre-settable. So that means going from one number to the next with completely off the wall sounds which no-one will expect — you can give the impression of having a very, very complex keyboard set-up with very few keyboards.

"I have a mixer on stage to mix all the keyboards — it's got echo and reverb which I think are the two most important things to give the keyboards ambience and some sort of feel. It's obvious that different sounds need different feels: like a flute sound would need more ambience than a bass sound, which normally doesn't need any at all apart from maybe a touch of reverb. I also like to have the Roland Space Echo next to me because there's several things you can do — perhaps get a single note to echo and then make the echo rise by taking the speed of the echo up, which gives you a lift so you can go to another keyboard.

"We've used all kinds of flangers . . . we've changed over to Yamaha because they're a lot more powerful. The sweep is great, especially on strings, and we use it on bass drum as well which is good. The bass drum sound is a very short, sharp thing — we use it through a gate as well so you just get that "bomph!" (claps hands).

Because of the slow sweep of the flanger and its depth, each beat of the bass drum is like a different frequency. The pattern's still there, but the actual sound quality is more flowing. And we use a phaser on the hi-hat live, and pan that across. What we're all trying to do is make the sound as interesting as possible out-front, so that you actually get something more than you expected.

"In the studio, in addition, I use things like the Moog Polymoog through a Minimoog, in the same way as I use the JP8 and the SH09, gating it. And of course there's the PPG Wave II, that's terrific. You can set sounds up on it: it's not that far away from the JP8 really, but the actual sounds are a lot more digital. I used it for string and voice sounds, but I didn't quite get to grips with the polyphonic sequencer function because we only had it for a week and we were really busy while we had it. It's the instrument I next want to come to terms with.

"I've used a Roland MC4 microcomposer at home on demos I've been working on myself. You've got four channels, and on each you can control the length of the note, the emphasis, the way it comes out — a total of four triggers on each. I took it step by step, taking it on from using a normal sequencer, starting with a bass pattern, then a second line of, say, a string-like semi-sequential line that changes in the middle. That leaves two channels free: normally I would have left the sequencer playing the bass line and played the second part manually, so here I'd have the opportunity of three more parts including a manual part.

Theoretically you can put a whole song on the MC4 — you can have a keyboard brought in at just one point, unlike a sequencer where you can't have a rest of any real duration, and you can have lines that change all the way through the whole song.

"To find a synth solo part is easy: listen to the part where you're supposed to drop in, listen to the frequencies used in that part, and put the solo in a space between the other instruments. Basically, it's common sense. Synthesizer players have got to learn to hold back a bit more, because it's easy to dominate or clutter the sound up just by the nature of the instrument. The whole point of what Fashion is doing is that it should be emotional and realistic, although we're using an awful lot of technology and we're all totally fascinated by it."

INTERVIEW : TONY BACON

MULLIGAN MEMORABILIA

Musical tuition: "Only off the singer, De Harriss."

Non-keyboard extras used: Sennheiser vocoder; old ARP sequencer; Roland TR808 drum machine.

Favourite synth players: Andy Clark; Hideki Matsutake; Vince Clarke; Riuichi Sakamoto (in that order).

Favourite instrument: Roland JP8 for live; PPG Wave II for studio.

Favourite venue played: Heaven for atmosphere; Lyceum "I felt was our most successful gig"; Mothers, Chicago for best in-house sound facilities.

Favourite studio/engineer: Studio Q Jean-Jaures/Jean-Pierre Massiera; Studio St Nom la Breteche/Christian Gence; Utopia/Nick Froome.

Gasbag

Illustration: BLH

Maybe not everyone's cup of tea – but it sure takes the biscuit!

THIS YEAR'S THINGS

The Ten Commandments of 1982:
1. Thou shalt not refer to Martin Fry and ABC as a bunch of untalented spotty little oiks or ridicule their inept 'live' performances on *TOTP*. For Morley knows otherwise and is of great learning and unlike lesser mortals.
2. Thou shalt not ridicule the Folk scene as its stars do not talk of 'alternatives' and then sign to Multi-National Corporations.
3. Thou shalt not talk in 'Dave Spartist' terms about the "great Working Class" for you know full well that the stupid sods have been bought off with Video Recorders and Techno Toys and since the Falklands Fiasco have become 'Born Again Patriots'.
4. Those who hate Dollar shall be considered wise for they know the story of the 'Emperor's New Clothes'.
5. Thou shalt not condemn Heavy Rock knowing that you have full sets of LPs by Led Zep, Blue Oyster Cult and Saxon plus a cardboard 'Flying V' secreted away from 'cool' and 'hip' prying eyes at your pad.
6. Great men of knowledge shall be those who know what happened in the last episode of *Coronation Street*.
7. Thou shalt not become a Paul Weller, talk about honesty, commitment and empathy with the audience and then play an arrogant 50 minutes set on the second night at Leicester De Montfort Hall.
9. Those who write for *NME* shalt not plagiarize *Private Eye*.
9. Thou shalt not call Pigbag 'new' and 'vital' until one has compared their track on the *NME Jive Wire* cassette with the Carlos Santana and Buddy Miles LP (circa 1971).
10. Thou shalt not ridicule Cambridge United FC, for although they are the most boring team in the Football League they have done well with the limited resources.
Son Of Godzilla, Histon, Cambs.
Fair enough. Just tell me, how did you know about my Saxon LPs?—NS

I was interested in your six month compilation of best LPs, singles . . . And noted to my disappointment the omission of Mr. Czukay's great platter — 'On The Way To Peak Of Normal'. I hope you all remember to include at the year's end . . .
A Philip Glass fan.

I noted with interest your half-yearly selections and must say that your choices left me bewildered.

Good to see Elvis consistently at the top. I've heard 'Bedroom' a few times and I believe you, he certainly hasn't slipped up. Looking back on previous Christmas finals he has ended 3rd in '77, 3rd in '78, 6th in '79, 2nd in '80 and 7th in '81; could this be his year?

You're not telling me that awful thing by Soft Cell takes precedence over 'Pelican West'. I hate their image as well, I've bought Nick Heywood toilet paper and door mats, but the music is stupendous. Their next will change you.

Morrison, Reed and Verlaine: give me a break, I thought we had got rid of this in '77, definitely the cream of the crap.

Hey! No Jam! Well you can't be accused of playing to your audience.

Interesting to note that the survivors of '77 — The Clash, The Jam and Costello — have never had "best of" efforts released. Now that speaks volumes (1 & 2).

ABC: well despite the three singles rip-off they do pack a punch thanks to Mr. Horn. My theory about your numbers 1 & 2 is that both 'Imperial' and 'Lexicon' contain the words "barrier reef".

As for the rest, I fed them into my computer and the solution was that *NME* should have a clean out and get shut of the jazzy, arty bearded-ones over 30, put them out to stud at *Melody Maker*, introduce some new writers with fresh ears for the latest wax.

Still there's six months to go and LPs from Dexys, League and the Heads to come. Meanwhile three cheers for Elvis! Hip hip hooray yippy i yippi i aih!
Richard Robson, Cottingham, Hull.
Surely the final outcome of '82 rests on the new Duran Duran concept album?—NS

THIS WEEK'S THINGS

So Haysi Fantayzee think they've got something new! The first time I heard that record of theirs I thought — "Bloody hell they've nicked that riff off Benny Hill's early '70s hit 'Ernie, The Fastest Milkman In The West'.
By gum, if that's the future of contemporary music I think I'll start listening to Max Bygraves, or better still Slim Whitman and Frank Ifield for the yodelling revival.
Fagan.
PS. And what the hell's goin' on? Tryin to create "The next big thing out of the rags I threw away back in the 1860's.

ADRIAN; THRILLS; IS!BIG! LEGLESS! SHOWDOWN!

Adrian Thrills is a dwarf! Ugly! small! and desperate to make up for his physical disabilities — he is an arch groveller sucking up to anyone he thinks might cure him socially and nothing else! But worst of all you pay this jerk to insult us! Of course anyone he insults should be pleased beacuse the "winsome can" he refers to is himself.

So Culture Club are one bandwagon he couldn't jump on! What a pity, he could do with a few inches of prestige! The namechecks for Steve Dagger in his Singles column only go to show what length he will go to — Adrian Thrills own guide to self mockery! And now only seconds after his Animal Nightlife bluff he has found a bigger con in the glorious shape of Haysi Fantayzee.

We've seen him move from 2-Tone boot licker to "uptown new romantic informare" — he is as revolting as Robert Elms. Is there any difference?! Why doesn't someone buy him a Pina Colada?! Take him to Coconut Grove! Introduce him to Martin Fry — or even give him a gun! I'll supply the bullets.

Anyone with a brain! A Heart! A Sense Of Humour! And the slightest bit of imagination!
There are those who find the idea of Culture Club accusing the Hayseeds of being a con and "bandwagon jumping" faintly, if not hysterically laughable. Personally I dislike anything to do with Benny Hill. — NS

SERIOUS STUFF

Dear Reader, how far into the *NME* X-press word did *you* sweat before *you* realised that the answers were staring you in the face? Wizard Wheeze chaps! Is nothing arse1sD.C. (anag.)?
Christopher & Jane.
PS. First time we managed to finish it.
Sorry, haven't got a clue how this happened (see 17 Down) — NS

I missed the point in the Singles column that *Gasbag* correspondent Vincent Homolka complained about in the July 10th issue, but I take his side. Pound notes aren't insulted by being called "quids", nor pubs "boozers" nor cigarettes "fags". But gays *are* insulted when they're called "fags". That's 'cos we're people. So don't disguise your filthy prejudices behind accusations that we're "paranoid"; we don't need paranoia, we've plenty to be really worred about — don't forget that Adolf junked us along with the "niggers" and the "yids", and it's people like you who bought the lampshades.

You wave the radical chic banner for feminism, racial equality and "world peace" so stop the ambivalence/hypocrisy on this one — you're either pro-gay or anti, so now it's time for you to climb out of your closet, funsters.

And don't forget; by your standards, one in twenty of your readership (minimum) are "paranoid" — and we're out here waiting for an answer.
Spikey Mike, Coventry.
The terminology used in gay publications and movies doesn't exactly sparkle with prurience, Spike. I'm sure that when *NME* people talk of 'fags' they're adopting the same, uh, familiarity. — NS

For your next Japan interview, how about a headline saying 'Camp David Talks'?
Berni Inn, Dyfed.
See what I mean? — NS

What the hell has got into the *NME*? Have you now decided to change your political views after so long, or are we just having a short intermission before the return of *Plutonium Blondes*? I know it's hard to fight the system, but it's harder still when people like you continue to change their views constantly. Do you no longer want to survive or have you, with your profits gleaned from us, at last managed to purchase and install a fall-out shelter? If you have now decided to give up the fight for Peace then you must have some reason. May I suggest that you turn down the bribes from Maggie and Ronnie and continue to reflect attitudes and beliefs of your readers and bring back some *sanity* into your paper with the return of *Plutonium Blondes*.
S Carlsson, Sandwich, Kent.
***Blondes* is back and proud and living under the kitchen table on page 36. — NS**

SHUCKS IT WAS NOTHING DEPT.

Wonderful Laurie Anderson article. Thank you.
Sarah Douglas, Ramsbottom, Lancs.

Congratulations to Adrian Thrills for his Singles column (10 July '82). It's nice to read about the music for a change, instead of the usual drivel that doesn't give you a clue what the record is like. Whether he likes the song or not, at least he gives me a clear idea what it's like..
Marv V, London W11.

I used to rob trains until I discovered . . . THE PERFECT CRIME.
Ronald Biggs, Rio de Bann, Irlanda del Norte.
P.S. Thanks for finally publishing an article on this magnificent band.

COOL CATS & CRAZY DADDIES

Hands off Nastassia, Penman, I discovered her first.
Roman Polanski, Somewhere in France.

I'm surprised at Chris Bohn. After his excellent reports from Eastern European countries telling of the youth struggle for freedom of artistic choice/expression he used the King Crimson 'Beat' album review to slight Jack Kerouac.

Can't you see that Jack and the beats were involved in a similar struggle for artistic freedom — those were the days before the *Lady Chatterley* trial you know.

But Jack went further, he wrote about flesh and blood life, which is why he wrote about "society's nobodys" (as Chris disparagingly puts it), 'cos Chris, we're as important as the rest of you.

Why shouldn't grown men take it straight? It's a nice relaxed, happy, life-style. Who are you gonna dig when you grow up Chris?
Kerouac fan, Torquay, Devon.
Chris owns the entire Kerouac collection in original 2/6d paperback first editions, spines cracked and pages dog-eared from being humped down to Cornwall wrapped in his bed-roll. One suspects this has something to do with his aversion to Crimson's daft disc. — NS

OTHER BUSINESS

While I cannot fundamentally disagree with Graham Lock's review of Esther Phillip's opening set at our establishment (he was right when he said she had just come off a long tiring flight and had no chance of rehearsal with the band), I'd like to set a few errors straight to protect the innocent.

The maligned sax player was Mike Hobart from Mr Clean filling in for Mel Collins for one night only, and the drummer was Alan Coulter, not Alan White.

As for the admission price to the club itself, it was £5 for a week night performance (not the Friday night price of £6 as stated by Lock) which, after VAT is deducted, leaves only £4.25 to pay for a major act flown in directly from L.A.

As long as VAT is added to entertainment prices at the source, I'm afraid there will be no alternative to high door charges.

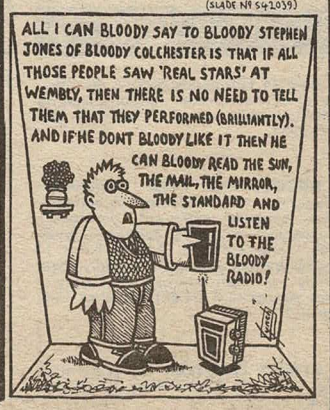
As an old newspaper reporter, I respect Lock for writing what he honestly believes (and wish more British reviewers would do the same), but feel that he should look more to Parliament for the UK's current economic worries and not our Club.
K C Sulkin, Music Director, The Canteen, London WC2.

The reactionary argument of Stephen Jones *(Gasbag 10.7.82)* that Simon and Garfunkel somehow deserve a review in preference to such groups as Design For Living, Big Combo, etc., in his words 'to be quite honest makes me sick'.

If his criteria had been adopted, ie that groups that attracted a large audience should be automatically selected for inclusion in 'Live', then it would have been that much more difficult for Simon and Garfunkel to reach 'ignorant morons' (again his words) like him.

Presumably, *NME* is written *about* events loosely based around a musical ethos, and *to* and *by* people that relate to those events. I have seen at least one of the groups derogatorily mentioned (Design For Living) and believe that 99% of *NME* readers would relate to them more than to a couple of aged, 'famous celebrities' (yet again, his words), brought out of retirement by the lure of fast money, and singing songs about middle-town America. I suggest that if Stephen Jones wants to read about Simon and Garfunkel he should try the Sunday colour-supplements or the *Radio Times* for their more than average media coverage.
Eileen O'Grady, London E1.

BLOODY BOB LYNCH
8 SHOOT UP HILL
KILBURN
LONDON NW2
(SLADE Nº 542039)


ALL I CAN BLOODY SAY TO BLOODY STEPHEN JONES OF BLOODY COLCHESTER IS THAT IF ALL THOSE PEOPLE SAW 'REAL STARS' AT WEMBLY, THEN THERE IS NO NEED TO TELL THEM THAT THEY PERFORMED (BRILLIANTLY). AND IF HE DONT BLOODY LIKE IT THEN HE CAN BLOODY READ THE SUN, THE MAIL, THE MIRROR, THE STANDARD AND LISTEN TO THE BLOODY RADIO!

Letters washed up by Neil Spencer

Write to: GASBAG, NME, 5–7 Carnaby Street, London W1V 1PG

YES, GOOD AFTERNOON. You don't really know me. My name is **Metronome Pratt.** Funny name isn't it — Metronome? My mother was a music teacher and she decided that when she died she would like the world to remember her professional self. So here I am — Metronome Pratt. Of course, Pratt isn't an ideal surname but, you know, I've grown to live with it. At school they called me old "tick-tock" Pratt or sometimes just ol' Pratt-face.

But enough of me let's talk about why I've been asked to open this column. The reason I have been asked to open this column is because I have become, by default, quite famous. Yes. You see for the last eight years I have been living beneath the floorboards of the *New Musical Express.* Don't ask me why because it's a story too bizarre to contemplate, let's just say I have my reasons. You know, when you're beneath the floorboards you get lots of time to wonder where life is leading you. Where was life leading old Metronome Pratt, I would often ask. And the answer came: Underneath the bloody floorboards. Not much of a prospect for a man with four 'O' levels and a Black & Decker sanding tool. So I decided to come out from under. And here I am. I have enjoyed this little talk with you. Thank you for listening. It's time to creep back now. Oh yes I still creep back. Old habits die hard you know . . .

Thanks Met that was great. Incidentally, you know what Met's favourite single is? Why it's **Magazine's** 'Shot By Both Sides'. *(I think you've missed the joke here — Ed).* Let's go to Epping Forest. It was here amongst the strapping larch and burly oak and weeping willow and **Robert Elms** that **Fred Thompson** finally got nicked. Fred is the father of **Madness' Lee 'Kix' Thompson** and has just been arrested for his alleged part in a monster amphetamines racket. We tried to get a quote from Fred but he was talking so fast his teeth became molten and just dribbled down his chin. His ragged ne'er do well son, however, had the following to say: "I'm humiliated. Bad pressings are very annoying and can easily be avoided with the proper security checks. For my part I receive a regular security cheque for £6.85 every Friday week. After this joke I would like to say that out of blind humiliation I am changing my name to an **Imaginative Leee Thompson.** This should protect my children." *(And you're sure that last bit's funny are you — Ed)* . . .

PiL have re-hired their original drummer and London's most notorious interior defecator **Martin Atkins.** Martin is very famous for being "unparticular" where he defecates. A favourite spot is on the living room floor. Meantime — Greenwich Mean Time — **Ritchie Blackmore's Rainbow** like to defecate on hotel room floors. Where do you like to defecate? *(Oh please! — Ed)* PLUS! Atkins' partner in disgust, shock headed punk rocker **Johnny Rotten,** is in London. Rotten is planning to "get active" and start "work" "again" next week "home" in New York including a new record album and US dates. John is famous for saying: "I'm basically all about anarchy. The kids know the truth but the government oppress us all". . .

"Really thrilled to meet you, Paul."
"Yeah, me too, Paul, s'great."
"No, really, I'm really pleased."
"Right. Yeah. S'fab."

Dexys Midnight Runners have once again "put back" the release of their Western Swing LP 'Too Rye (She's Got A Ticket)'. This is the 80th time they've done this and a spokesman for their Strawsucker label told us: "Oooh arrr. Kebin be a roit stickler fer arl this 'ere gettin it roit. E tol' me joos yeserday on the farm, he say, **Jedadiah,** he say, these grittles be the foinest I ever did a taste. Fry up a whole mess o'catfish with **Emmylou** and get to the store to buy me some gingham. Ooh arr then call **Martin Rushent** and —" *(Joke Over — Ed)* . . .

Foreigners and The Secrets Of BonH: while the fascinating and worthwhile **Lydia Lunch & Her Birthday Party Band** were touring Berlin they recorded a song with the well-known ultra famous really popular **Einsturzende Neubauten.** *(Really subtle digs here — Ed)* In the resultant distressing drone one singer called enchantingly, **"Blixa Bargeld"** had his body miked up and then was pummelled for 20 minutes by his comrades. The boomy thuds and biffs were laid down on the track as "percussion". Germans — tremendous people, so gifted. Performance Art — true value for money . . .

LET'S HEAR IT for Our Guys, The Americans... In San Francisco a level headed youth held up his local radio station and, at gunpoint, forced the DJ to read "a long rambling statement". The writing touched on several points including Islam, a possible nuclear attack on London, and country & western music. Yay for the loonies! Writes **X. Moore:** "OK, a joke's a joke, but how much better this guy should let rip his understandable grievance against a fascist regime that oppresses all workers ever ever ever. Basically it's all about anarchy and how many of us, when looking to our hearts, can say we're *(cont'd next issue of Sniffin' Glue)* . . .

Paula Yates has dropped **Bob Geldof** references and now just unashamedly plugs his dull movie *The Wall!* 325 mentions so far and counting . . .

Rod Stewart in *The Mirror:* "I don't cry if Scotland lose anymore but if the kids fall and hurt themselves it means a lot to me." A Dr writes: "Mr Stalwart's indifference to Scotland losing is a direct result of over exposure to the condition. He has built up what we Dr's have termed a Britishtennisplayersbrain or, more simply, a resignation to overwhelming and total defeat by all nationalities" . . .

Elaine Page can *and will* play **Evita**! After one of Broadway's tensest courtroom battles Elaine Page has ousted **Liza Minelli** from the hotspot! *(Hackspot more like it — Ed).* On Liza's side was movie bigwig **Robert** "If Dirk Won't" **Stigwood** but winning the (pay) day was **Tim** "Frankly Neil Normanish" **Rice** who said, "If Elaine's out — I'm out!" Evita starts filming in January and will be followed up by Ryvita! the tale of one peasant girl's rise to be ruler of the greatest crispbread industry the modern world has ever seen . . .

Miaooww! Scottish promoters Regular Music have "banned" *NME*'s **Kirsty Macneill** from all their concerts after several "off-colour" accusations she may have made about them. Kirst was turned away from a recent Tiny Wee **Simple Minds** show which left her father, *NME*'s **Phil,** boiling. "Frankly this is all about anarchy," he burbled over the phone from the next room, "my daughter has an inalienable right to attend whatever function I see fit. This doesn't stop here you mark my words." At this point he received a writ from Regular Music. "No wait," he continued, "yes, actually, it does end right here. Now I see the light. I think she should die". . .

Squeeze received a two page full colour puff in the excellent *SunDay* magazine. The piece was full of gushing praise for the punk band comparing them with, and even running photos of **Lennon & McCartney.** We rang **David Bowie** who told us: "You want my quote again? Sure, here goes. I love Squeeze I've got all their records. And then I add sorry who is it we're talking about?" We love running jokes . . .

The flop band **Bow Wow Wow**'s guitarist "Wild" **Mathew Ashman** is almost definitely getting married soon and is looking for a suitable house. "One with an inside toilet would be nice," he said. **Martin Atkins** says: "Inside toilets are all very well but what happens if you need to go while you're in another room? And don't give me all the 'journey to the bathroom' rubbish. That's idiotic time wasting modernist cant". . .

DUCK! **Andy Summers,** the grey haired diseased one-legged Arthur Askey-style guitarist with **Police,** The Pop Group, is to publish a heady tome. We say that because some of the photos in it look as though they were snapped while he'd left his heady tome (head-at-home). Good writing eh! Anyhow, the grubby little book will be on sale in time for Xmas and will document the dodgy heroes' trek round the world or somewhere similar. Says an IPC lawyer: "Should you receive a copy of Andy Summers' 'Diary Of Terrible Photos I Took Whilst Drunk On Success' this Christmas you *do* have a case for prosecution under the Passing Of Worrying Journals Law 1797. If you can find the giver of such rubbish you may be able to get them put away for thirty years or, at a pinch, hanged. I know my stuff bub". . .

John Blake, the Soaraway *Sun's* King Of Pop, earned his money last week, when he, or possibly a stringer, unearthed the alarming fact that the current mohican-craze in hairdressing is not Mohican style at all. The distinctive cut belongs to another group of red layabouts The Hurons. Mohicans wear it long and braided. John Blake wears it **Veronica Lake**-like. The headline to this great bit goes: Huron in ten minutes **Mr Strummer** . . .

A recent edition of *Playboy* featured a beautiful gazelle slime elfin beauty in the bath playing with a rubber duck. Onst this duck was written **'Joan Jett'.** Nobody knows why, least of all a "very unhappy" **Gaye Advert**-style Jett . . .

Respected but dreary US funk band **Defunkt** *(They're not dreary at all — Ed & "Most" of the staff)* make their respected but dreary UK TV debut on zany **B. A. Robertson**'s new BBC1 programme next Monday. Oh wait, this is a week old. Start over. Weren't Defunkt tremendous / respectful / dreary on Monday night eh? No really weren't they though eh? . . .

Backstage at the **Gang Of Four's** end-of-the-pier show in NYC **Busta Cherry Jones** seen embracing **Andy Gill** happily. This was not the GoF's **Andy Gill** incidentally. This was *NME*'s own Gill who told us: "Are you sure it was me? It can't have been. I've been hiding behind my settee for ten years now in mortal fear of public retribution against an old article of mine: The Meek Shall Inherit My Girth. No, it must've been someone else or perhaps two other people eh?" Eh? . . .

NEW MUSICAL EXPRESS NME

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Monty Smith
Paul Du Noyer
Production Editor
Tim Greenhalgh
Special Projects Editor
Roy Carr
Contributing Editor
Charles Shaar Murray

Staff
Adrian Thrills
Chris Bohn
Gavin Martin
Lynn Hanna
Ian Penman
Paul Morley

Art & Design
Richard Krzyzak

Photography
Pennie Smith
Anton Corbijn
Peter Anderson

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Paul Rambali
Danny Baker
Penny Reel
Andrew Tyler
Andy Gill
Graham Lock
Cynthia Rose
Vivien Goldman
Serge Clerc
Richard Cook
Paul Tickell
Barney Hoskyns
Lloyd Bradley
Ian Wright
Amrik Rai

Cartoons
Tony Benyon
Ray Lowry

New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel

Research
Fiona Foulgar

ADVERTISEMENT DEPT.
Room 2535
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Manager
Peter Rhodes
(01) 261 6251
Deputy Ad Manager
David Flavell
(01) 261 6206
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Pete Christopher
Barry Cooper
Lee McDonald
(01) 261 6207

Publisher: Eric Jackson

IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

BETTER BADGES
MANET MADNESS
To celebrate the printing of the Bow Wow Wow Manet badge just six months after the advertised date we are giving away
500 BADGES!
How can you get one of them? Just send a stamped addressed envelope to us and mention the magic password.
Which is— McLarens Knees
ADD 20p P&P FREE LIST
14 WITAN STREET, LONDON E.2.

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gotdon & Gotch, South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

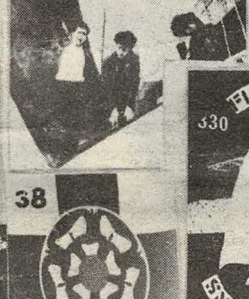
T.I.T.S. T-SHIRT & S-SHIRT SALE

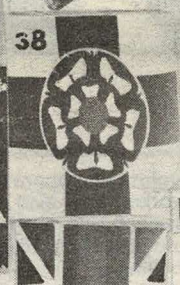
CONTINUES UNTIL THE END OF AUGUST!
TO ENSURE EARLY DELIVERY ORDER TODAY!
SAVE £s BY ORDERING FROM THIS GENUINE offer.
YOU WILL NOT GET THESE COLOUR SCREENPRINTS AT THIS PRICE £3 ANYWHERE ELSE-SO BUY THEM BY POST FROM US

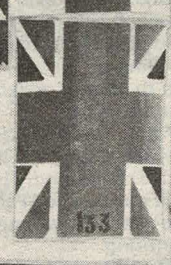
1. Springsteen - With Guitar
2. Springsteen - Born to Run
3. Springsteen - River
4. Springsteen - he's the One
5. Jam - Tube Station
6. Jam - Funeral Pyre
7. S.L.F. - Go for it
8. S.L.F. - Fingers
9. S.L.F. - Int. Material
10. Che Guevara
11. Stranglers - Blk & Wht.
12. Stranglers - Raven
13. Stranglers - Heroes
14. UK Subs - Warnead
15. U.K. Subs - Diminished Resp.
16. U.K. Subs - Crowd
17. Sid Vicious - Dates
18. Sid Vicious - Portrait
19. Damned - Beethoven
20. Damned - Group Picture
21. D. Kennedys - Cambodia
22. D. Kennedys - Too Drunk ...
23. D. Kennedys - California
24. Crass - Gun
25. Crass - Revolutions
29. Ramones
30. Ultravox - Head
31. Pistols - Bollocks
32. Pistols - G.S.T.Q.
33. Crass - Nagasaki
34. Joy Division
35. New Order
36. The Beat
37. XTC
38. England
40. Discharge - Skulls
41. Eyeless.in Gaza
42. Saxon
43. T.Rex
44. Cheap Trick
45. Bowie - Monsters
46. Iron Maiden
47. Whitesnake
48. Clash - L. Calling
49. Clash -Group Pic
50. Pil
52. Echo & the Bunnymen
53. Anarchy
55. Jim Morrison
56. Gillan
57. Exploited - Army Army
58. Exploited - Army Life
59. Pop Group
60. Siouxie - Large head
62. U.K. Decay
63. Judas Priest
64. Cramps
66. Kraftwerk
67. Buzzcocks
68. 999
69. Ruts
70. J. Rotten
71. The Who
72. Jam - Beginners
73. K. Joke - 2nd One
74. Discharge - Never Again
75. K. Joke - Requiem
77. T. Heads - .O.M.
78. T. Heads - H.I.L.
79. Penetration
80. P. Murray
81. Neil Young
82. D. Kennedys - In God
84. Jimi Hendrix
85. Rush
86. Tom Petty
87. B. Rosse -Gun
88. B. Rosse - Star
89. Upstarts - Liddle
90. Upstarts - England
91. Upstarts - Voices
92. Elvis Costello
93. Depeche Mode
94. C.N.D.
95. Tygers of Pan Tang
96. Motornead - Ace of
97. Motornead - England
98. Motornead - Overkill
99. Revillos
100. Bauhaus
101. C. Rejects - Anything
105. Japan
106. Simple Minds
107. Led Zeppelin
108. U2
109. Toyah
111. Slaughter Atte Dogs
115. Orchestral Man.
116. Lou Reed
117. The Cure
118. Tiger
119. Leonard
130. Wah
131. Cash from Chaos
180. Psychedelic Furs
181. The Fall
182. Athletico Spizz
183. Pink Floyd
185. Bob Marley
186. AC/DC
187. Punk Hell
188. Destroy
189. K. Joke
190. C. Rejects - Power
191. Siouxie - Israel
192. Anti - Pasti
193. Au Pairs
194. Human League
195. Jam - Wham
196. pil - Flowers
199. Curon - Jen
200. Altered Images
201. Theatre of Hate
202. 852a
203. Spellbound
205. New Seekers
206. F.K.
207. Stranglers - Rattus
208. New Order - Procession
209. Bowie - Changes
210. Genesis - Abacab
2 15. King Crimson - Discipline
214. Madness
215. Iggy Pop
2 16. Vice Squad - No Cause
217. Clash at our best
218. G. of our
219. Exploited - Cities
220. Star of David

301. Discharge - Fight Back
302. A. Nowhere League
303. A Certain Ratio
304. Patti Smith - Wave
305. James Dean - F. the Future
306. D. Kennedys - Cambodia 2
307. Siouxie & Banshees -Star
308. Brian Eno
309. U2 - October
310. Bow Wow Wow
311. Jean-Jacques Burnel
312. Sex Pistols - Group Pic
315. Sid & Nancy
315. S.L.F. - Group Pic.
316. Exploited - Live
3 17. Jam - Gift
318. C.N.D. Protest
319. Echo - Group Pic
320. Hendrix - 2nd one
321. Rory Gallagher
322. H. Devoto
323. D.A.F.
324. J. Lennon
325. H.Cornwall
326. T. Heads - Group Pic
327. The Cure - Group Pic
328. Meat Loaf
329. Damned - M.G.E.
330. Flux of Pink Indians
331. Echo - 2nd
332. Motornead - Tour dates
333. Anti.n. league - 2nd:
335. Jam - Union Jack
336. Clash - Rights
337. Van Morrison
338. Frank Zappa
339. Lou Reed - 2nd
340. Japan - 2nd
341. Free
342. T. Rex - 2nd
343. Tongue
344. Clash - The Clash
345. Partisans
346. G.B.H.
347. Soft Cell
348. Theatre of H. -West World
349. Fun Boy Three

350. 4 Skins
351. Duran Duran
352. Kraftwerk - Machine
353. Alice Cooper
3 54. Bauhaus - Field
355. David Sylvian
356. Captain Sensible
357. Chaos - U.K.
358. Hendrix - 3rd
359. U84o - Signing Off
360. Altered Images - 2nd
361. Culture Club







T.I.T.S. GUARANTEE
1. best prints.
2. British shirts.
3. 7 day delivery.

tele. 0632-329847

SALE ORDER FORM; *to order the tee shirt or s-shirt of your choice send cheques, p-orders or cash to:*

TELL IT T-SHIRTS, 1, MARLBORO. CRES. Newcastle-on-Tyne 1.

TEE SHIRTS - £3
S-SHIRTS - £6

× add 50p post & packing per shirt or FREE if you order 4 or more shirts.
(EIRE & OVERSEAS ADD £1 PER SHIRT)

design number	ts	Ss	s	m	l	xl
			34	36	38	42

YOUR NAME.....
ADDRESS.....
.....
.....